ENGLISH TODAY

BY

RONALD RIDOUT

Illustrated by

CHARLES PAINE

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INTRODUCTION

THE object of the five books of *English Today* is to provide secondary school pupils with a complete training in the uses of their mother tongue. Such training will bear little fruit unless the active co-operation of the pupil is gained. To this end the illustrations, the general lay-out of the books, the openings of chapters, the explanations introducing many of the sections, and the challenging manner of setting the numerous exercises are all calculated to arrest attention and fertilize imagination. But there is no avoidance of systematic work. Once the co-operation of the pupil has been assured he is led, through his new sense of purpose, to translate his interest into experience and skill by extensive practice. In this way I have avoided the barren academic approach and yet built a varied, graduated and thoroughly comprehensive course that can be worked straight through, the teacher omitting anything for which time or inclination may be lacking.

Book Four brings the functional grammar of the previous books to a conclusion in the clause structure of the sentence. Linked with comprehension work and the correction of ludicrous errors, this will help towards clear thinking and the construction of varied, precise sentences. Concurrently a gradual approach is made to précis writing. Along with this new work the general training of the earlier books is carried a stage farther in vocabulary, punctuation, reported speech, paraphrase, comprehension, verse, speech training, and general knowledge. Interest in the cultural and social world, initiated in Book Three, is here greatly increased. English in Book Four

becomes incidentally a preparation for citizenship, and composition is closely co-ordinated with the extracts bearing on this matter. As a result, each chapter has been unified on a cultural as well as language level.

I should like to thank Mr. Charles Paine, the artist, for his thoughtful and imaginative reinforcement of my work throughout; and the Publishers for their tireless and enlightened efforts to make an attractive book.

May I also thank the many teachers—and pupils!—who have taken the trouble to draw my attention to inaccuracies that have crept into the text, thus allowing me to remove a number of blemishes each time the book has been reprinted. At the same time, I have taken the liberty of bringing some of the general knowledge questions up to date.

R. R.

HASLEMERE, 1957

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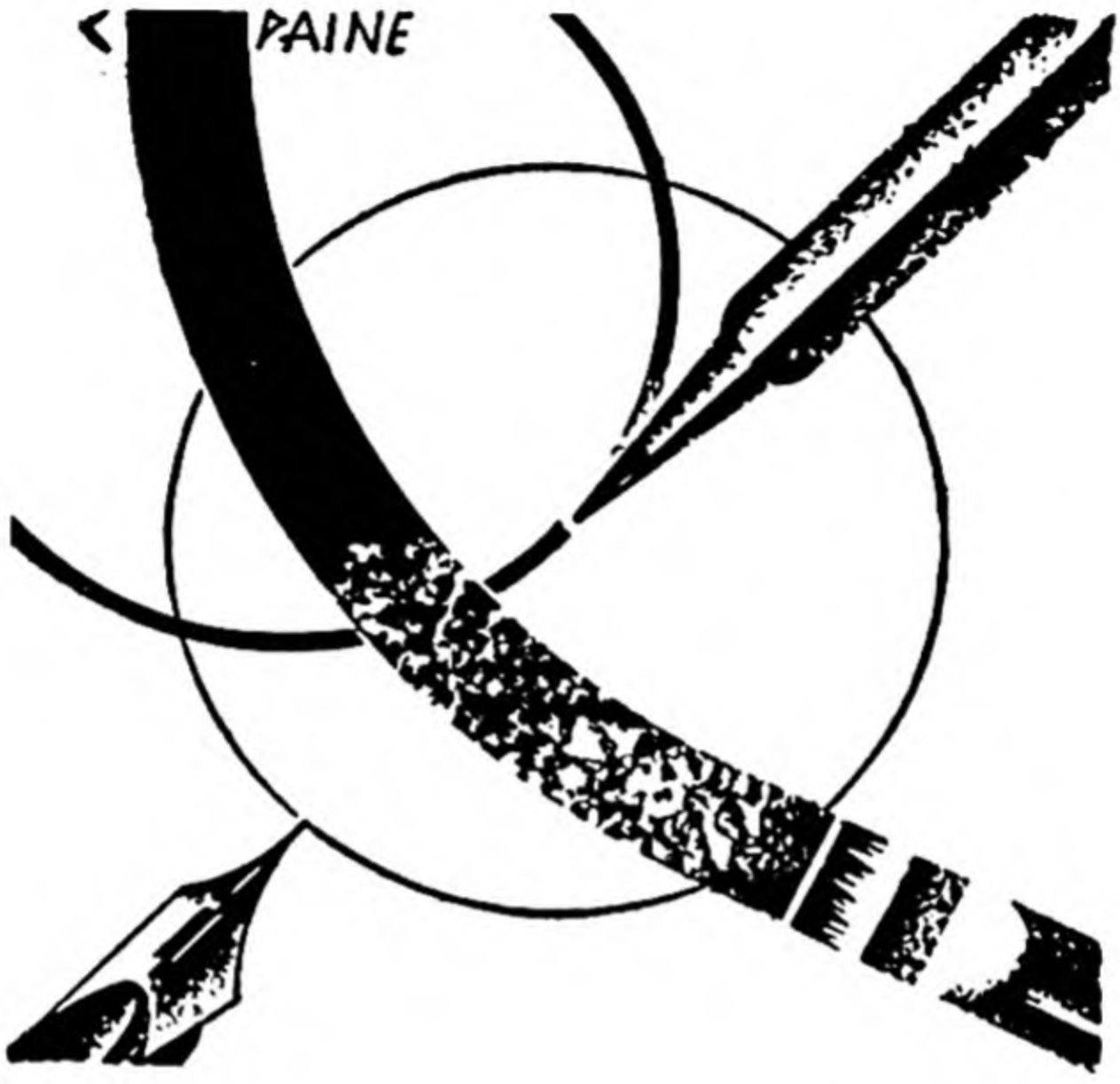
FIRST TERM



THE TERM BEGINS

Chapter 1

ON READING

To live fully means to be continually disturbed, both intellectually and emotionally. You may remember that someone described war as "long periods of unutterable boredom punctuated by short moments of extreme terror". Life may be equally well described as long periods of dullness, performing the drudgery of routine, punctuated by ecstatic moments of delight. And, for most of us, the greater part of these moments comes from books. We read primarily for enjoyment. "Studies", says Bacon, "serve for delight." If you read without enjoyment, you are merely tiring yourself to no purpose.

"Read not to contradict and confute," he says, however, "nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Reading maketh a full man". In other words, you must not read merely to appear learned and cultured, or to save yourself the trouble of thinking, either of which implies intellectual dishonesty and insincerity; you must read in order to think—in order to start your own natural vein of thought. Reading is not a relaxation for tired minds—bodies, perhaps, but not minds. A tired mind needs physical exercise, a tired body needs mental exercise. Reading is not meant to do your thinking for you; if it does, it is pernicious, because it prevents your own personality from ever developing to its full growth. And that is why a surfeit of magazine stories and sentimental, sensational fiction is bad for you—it demands little or no effort, either intellectual or emotional. You should read in order to think and feel more fully—consequently you should read the writings of those wiser, wittier and more lovable than

yourself, to increase your stock of wisdom, wit, and love. Your character is formed by your tastes; if you read rubbish, you will think and feel rubbish. A surfeit of Ethel M. Dell will incline you to believe that no girl will fall in love with a man unless he knocks her down. If you like bullying and being bullied, form your theories on Miss Dell. It is possibly a good thing to read a little rubbish, provided you give the other a chance; it throws into stronger relief what is really good. But let it be very little, for time is so short. You will learn all too late that there is no time in life to read anything but the very best that you can enjoy; every witty book and every noble poem that you read and enjoy whets your appetite for something yet wittier and nobler, and, as your capacity for enjoyment increases and rises, you will find a never-ending store of delight awaiting you. But do begin now.

Literature is life, and to develop your taste in literature is to learn to live. If you don't want to live, if you prefer merely to eat your dinner, all that I am saying is not for you. We have nothing in common. We part company. There are people who want to know nothing but what is absolutely necessary for their immediate needs, who see no joy in fresh ideas and new emotions, who would like to limit their lives to a routine of duty relieved only by ragtime, magazines, and cinemas. Literature is not for such people; to all intents and purposes they are dead, for they are without imagination.

That is all you need to bring with you for the enjoyment of literature—imagination. If you come armed with imagination, the whole world lies at your feet. Some people say that they have no imagination, but what they generally mean is that they don't hold with it—they "don't see the use of it"; they are content with their dinners and magazines; they prefer existence to life. Others say, "Yes; I want to live, but want to live really; I want to travel and

move amongst people, and *have* all these experiences, not just read about them and imagine them." I grant all that, but few people can spend their lives in this way, and some can barely do it at all. Work, lack of money, ill-health, responsibilities—some of these will narrow the lives of most of you. Some of you will be men going to an office six days in the week; some of you will be women tied for years to a house in the country and small children—you'll need your imaginations then, and you'll need to know how to use them, or you'll drift into a routine of mere existence. But even if you have the means and opportunity to go where you like and do what you will, you can only go to a tithe of the places, and meet a fraction of the people you can read about. You'll never meet a Falstaff, nor a Sam Weller, nor a Mr. Pepys; you'll never be able to hear a Milton or a Chaucer talk to you—and if they did, they'd probably talk about politics or the weather; if you went to Naishapur, you wouldn't get half the delight out of it that you get out of Omar Khayyam.

You read to enlarge your circle of friends, to increase your range of emotion and ideas, to escape from your own dullness, to get the other fellow's point of view, to add to your knowledge of men, countries, science, and politics, to outgrow your own opinions; you read to become troubled, amused, astonished, delighted, in short disturbed—for it is absolutely necessary for your growth that you should be constantly disturbed. Sir Arthur Quiller Couch defined literature as "that which sundry men and women have written memorably about life." Talk and travel as you will, you can live only one life yourselves; but by virtue of books and nothing else but your imagination, you can live thousands of other lives in any age and in any country, just as actually, with just as much pleasure, and just as much pain, as you live your own life. You may take it from me that that is true, but you can prove it to

yourselves by getting hold of some masterpiece, and living in it, if it is only for a few moments. When you have saturated yourself with Hamlet, so that you become Hamlet in the reading of it; when you know Mr. Pepys as if he were your intimate friend; when you have fallen in love with someone in a book more hopelessly than you ever fell in love with a real person; when you have laughed at Sir Andrew Aguecheek and Sancho Panza more heartily than you ever laughed at Charlie Chaplin; when you have *felt* one of Rupert Brooke's poems, say "The Great Lover", as a personal expression of your own feelings—you will have had at least a glimpse of the lasting enjoyment that is there waiting for you.

(*For Weal of All*) GEOFFREY CRUMP

1. Comprehension Test

1. Find one word to convey exactly the meaning of each of the following. The list is drawn up in the order of the appearance of the single words in the extract.

   distasteful work done slavishly
   having exalted state of feeling
   in the first place of importance
   convict (person) of error by proof
   having destructive quality
   more than the desirable amount
   unvarying performance of certain acts
   in a way worth remembering
   soaked thoroughly

2. This is a piece of persuasive prose, first delivered to a School Assembly. Why can a speech legitimately have recourse to persuasive devices of style such as repetition more often than a written article can?
3. "Life may be equally well described as long periods of dullness . . . punctuated by ecstatic moments of

delight." The writer is using hyperbole here for the sake of emphasising the intense delight that may be had from reading. For many of us would consider life far too interesting ever to be dull as this statement literally suggests. Give your view of the writer's statement.

4. "Read not to contradict . . .". How does he help his audience to understand this quotation?
5. In what way can a reader be intellectually dishonest?
6. Explain in your own words why a surfeit of magazine stories and sentimental, sensational fiction is thought to do harm.
7. "You should read in order to think and feel more fully." This is almost a repetition of an idea expressed in other words earlier. Find it.
8. How does Mr. Crump illustrate the contention that one's character is formed by one's tastes?
9. What is his argument in favour of reading a little rubbish?
10. What distinction does he make between merely existing and living fully?
11. Think out a reason for yourself why some people appear content to remain metaphorically dead.
12 Does Geoffrey Crump prefer actual experience to the imaginative experience of reading? Justify your answer by the text.
13. Why is the second-hand experience of reading so necessary for most of us?
14. In what sense shall we never be able to hear a Milton talk?
15. Why wouldn't Naishapur delight us as much as Omar Khayyam?
16. "You can only . . . meet a fraction of the people you can read about." This idea is repeated in a more positive way twice. Find the repetitions.

17. In the light of the whole extract, explain in your own words why it is necessary to be "constantly disturbed" to develop fully.
18. How can literature help to compensate for having only one life ourselves?
19. The long concluding sentence illustrates an assertion made in the first paragraph. What is that assertion? Notice the unity given by coming full circle in this way.
20. What evidence can you find of this extract having been first composed as a speech rather than an article?
21. How can we infer that the speech was delivered to both girls and boys?
22. How would you sum up Mr. Crump's main idea about the value of reading? That is, what is the central argument running throughout his discussion?

2. Composition

Write your account of the purpose and value of reading as you see it. No matter what your point of view, be absolutely sincere. Treat the subject from as many angles as you have time for; but make sure that everything you write has a direct bearing on the main idea you are putting forward. In other words, make sure that you give your work unity by keeping the central idea central to the whole composition. Try to strengthen this unity by coming full circle as the writer did above, so making the conclusion link up with your opening point.

or Study Miss Mitford's letter on *The Pickwick Papers* (see p. 17) and then write a letter to a friend who has not read a book you mentioned in an earlier letter as particularly interesting. Give as many reasons as you can why your friend should read the book. End them by saying "You must read . . .". Add some personal references to your friendship, before concluding.

3. Punctuation

Punctuate the following:

1. in a certain compartment of a swiftly moving express train were two men after a long silence one at last said I dont believe in ghosts dont you replied the other and vanished
2. a schoolboy meeting a poor woman driving a couple of donkeys before her tried to get a rise out of her by shouting good morning mother of asses good morning my child came back the quick retort
3. she stretched out her hand in the dark groping for the matches the matches were put into her hand
4. he began his story by saying three hefty girls went for a tramp in the woods and then ended abruptly the tramp died |

4. Reported Speech

Here is a letter written by Miss Mitford to Miss Jephson. Imagine that you are a contemporary of Miss Jephson, and she has lent you the letter. You then wish to make a full report of its contents to another friend. Begin "In writing from Three Mile Cross on June 30, 1837, Miss Mitford told Miss Jephson that she was . . .". Continue with a verb that will express how Miss Mitford felt when she wrote "Well!"

Three Mile Cross,
Near Reading.
30th June 1837

Dear Miss Jephson,

So you never heard of the Pickwick Papers! Well! They publish a number once a month and print 25,000. The bookseller has made about £10,000 by the speculation. It is fun—London life—but without anything unpleasant:

a lady might read it all aloud; and it is so graphic, so individual, and so true, that you could curtsey to all the people as you met them in the streets.

I did not think there had been a place where English was spoken to which "Boz" had not penetrated. All the boys and girls talk his fun—the boys in the streets; and yet they who are of the highest taste like it the most. Sir Benjamin Brodie takes it to read in his carriage between patient and patient: and Lord Denham studies Pickwick on the bench whilst the jury are deliberating. Do take some means to borrow the Pickwick Papers. It seems like not having heard of Hogarth, whom he resembles greatly, except that he takes a far more cheerful view, a Shakespearian view, of humanity. It is rather fragmentary, except the trial (No. 11 or 12), which is as complete and perfect as any bit of comic writing in the English language. You must read the Pickwick Papers.

My geraniums are splendid this year—magnificent. We have the whole world to see them. I wish you were amongst them at this moment; but we are parching with drought.

Ever most affectionately yours,

M. R. MITFORD

5. Clause Analysis

Here are straight-forward examples of all the kinds of clauses dealt with in the preceding book. They appear in this order, one example only being given of each:

adjective clause
adverb clause of place
adverb clause of time
adverb clause of manner
adverb clause of cause
adverb clause of purpose

adverb clause of concession
adverb clause of result
adverb clause of condition
noun clause, subject of a verb
noun clause, object of a verb
noun clause, complement of the verb "to be"

Pick them out and explain their function in the sentence.

1. This is the novel of which I spoke.
2. The librarian left the book where the member was reading it.
3. He read whenever he could.
4. Cover your books as I have shown you.
5. Reading is profitable, because it helps to build a fuller personality.
6. We read so that we may build fuller personalities.
7. Books are too expensive, though there are now happily some excellent exceptions.
8. She read a great deal on her own, so that she progressed very rapidly.
9. I will lend you my copy if you will treat it well.
10. That he had read the book surprised no one.
11. She claimed that the writer told his story superbly.
12. This exercise is what I should call easy.

6. Figures of Speech

A. 1. The sheen of the forest was like stars on the sea.
2. The ship of state needs a steady hand on the wheel.
3. The kettle looked obstinate, holding its spout aloofly in the air.
4. The battle field was piled with mountains of dead.
5. I am afraid something may have happened to him.
6. Better to reign in the gutter than to slave in a palace.
7. A rolling stone gathers no moss.

8. They went and told the sexton
   And the sexton toll'd the bell.
9. The concert was not at all bad.

The above contain examples of all the figures of speech dealt with in the preceding book. Examine the figures closely, explain how they gain their effect, and then try to define each one of them in your own words. They appear in this order:

simile	hyperbole	proverb
metaphor	euphemism	pun
personification	antithesis	litotes

B. Here are some figurative expressions to turn into your own literal words as simply as possible; *e.g.* (2) You must take an opportunity at once, or you will lose it for ever.

1. Milton fought the battle of life nobly.
2. Opportunity knocks at the door but once.
3. A rolling stone gathers no moss.
4. Our doubts are traitors.
5. Nationalisation of the mines was thought to be the thin end of the wedge to complete State control of industry.
6. Strike while the iron is hot.
7. His first blow to the jaw knocked him over like a ninepin.
8. He harbours an inferiority complex.
9. Mr. Winkle did entertain considerable misgivings in the very lowest recesses of his heart, relative to his equestrian skill. (Chiefly simplification).
10. Prosperity doth best discover vice, but Adversity doth best discover virtue.

7. Verbosity

Verbosity consists of using many or over-long words where fewer or simpler words would convey the same

meaning. We have met the verbosity of over-long Latinisms in the preceding book. The verbosity of several words where one would do has been met in the numerous exercises asking for one word to convey the meaning of a whole phrase. On the many occasions when it is necessary to write briefly, it is invaluable to be able to put one's finger on the one word that will do the work of several. That is one of the values of a good vocabulary. Indeed, except in talking to small children whose vocabulary is very limited, it is rarely justifiable to use several words when one will do. Thus, except to small children, it would be silly to say that Leningrad was so strongly fortified that it could not be captured, when we could much more briefly say that Leningrad was impregnable.

Shorten the following sentences by replacing each group of words in italics by one word:

1. The story was *such that it could not be believed.*
2. He *made a brief account of* the passage.
3. She is *as one who never makes a mistake.*
4. Joan is *recovering from an illness.*
5. The old man was *full of odd habits.*
6. Your fears are *just the result of imagination.*
7. Verbosity is rarely *such that it can be justified.*
8. The essay, though well planned and neatly written, was *full of unnecessary and flowery words.*
9. The doctor could not *ascertain the nature of* my complaint.
10. He was found in the act of *listening through the keyhole.*
11. The actor was *speaking aloud his thoughts alone on the stage.*
12. Germany sent Austria a *final proposal or statement of terms, the rejection of which by Austria would lead to a declaration of war.*

8. Verse

A. Fill in the blanks of this stanza from *The Ghost* with words suitable in meaning, rhythm and rhyme. Which lines are not quite regularly iambic (⏑ ′) in their beat?

Plain, and more ——, the unsubstantial Sprite **a**
To his astonish'd gaze each moment ——; **b**
Ghastly and gaunt, it reared its shadowy ——, **a**
Of more than mortal seeming to the view, **b**
And round its long, ——, bony fingers —— **b**
A tatter'd winding sheet, of course all ——; **a**
The moon that moment peeping through a ——, **c**
Nick very —— saw it *through the shroud!* **c**

R. H. BARHAM

B. Without altering the order of words, rewrite the following as a stanza of eight lines:

"Whence, and what art thou, Execrable Shape?" Nick *might* have cried, could he have found a tongue, but his distended jaws could only gape, and not a sound upon the welkin rung: his gooseberry orbs seem'd as they would have sprung forth from their sockets—like a frightened Ape he sat upon his haunches, bolt upright, and shook, and grinned, and chatter'd with affright.

C. Below, but in another order, are examples of two rising rhythms (Iambic ⏑ ′ Anapest ⏑⏑ ′) and two falling rhythms (Trochaic ′ ⏑ Dactylic ′ ⏑⏑). Distinguish them.

1. Waring meant to glide away
   Like a ghost at break of day.
2. And we will sit upon the rocks
   And see the shepherds feed their flocks.
3. On the banks of a stream in the cool of the spring
   It was there that we lay so to chat and to sing.
4. Thumping and bumping and jumping O,
   Dashing and flashing and splashing O.

9. Speech Training

A. Here are three pieces for general practice:

1. One thing only we require of those who write, that they shall be as Tchekov says, "humanists to the very tips of their fingers". They must find life interesting, they must be insatiably curious, they must write of people and things as they see them. They must have a point of view, and they should inspire us with courage and enable us to face our own difficulties. (*Books and their Writers*) S. P. B. MAIS

2. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts; others to be read but not curiously; and some few to be read wholly, and with diligence and attention. . . . Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little he had need have a great memory; if he confer little he had need have a present wit; and if he read little he had need have much cunning, to seem to know that he doth not.

FRANCIS BACON

3. Turn off, turn off the central heat,
And let the cold creep round our feet.
Put out the fire and let it die
Underneath that juicy pie,
That we may eat (if eat we must)
Cold apple and a colder crust:
Richard has been sent to bed.
Let a solemn dirge be said.

E. V. RIEU

B. Lessonettes. Select any point of interest about which you already have knowledge, or about which you can

look up the facts. Assume that the class is ignorant about it, and prepare a lessonette on it to be addressed to the whole class. Here are some suggestions:

how babies learn to talk
why men wear neckties
the first solo flight across the Atlantic
why women's fashions change
how birds know on what pattern to build their nests
the invention of gunpowder
the origin of a saying: e.g. "to curry favour"
why we drive on the left-hand side of the road
who are the British?

Chapter 2

LIBRARIES

In general, the school library can represent in a concrete and visible form the whole range of human activity and experience. It can show the many-sidedness of life and at the same time suggest that the many sides are all connected into one whole. It is perhaps the only part of the school where this is possible. Consequently it is in a position to supplement and enrich the special studies of the school curriculum from all sides and at all stages. Not a little can it thus do to counteract the dangers of undue specialisation. In addition, it offers opportunities to develop valuable personal activities, and these by no means confined to a literary kind.

Of the more particular uses of the school library we can mention only a few. Its chief function is to provide material for reading, whether for recreation or study, whether within school or without. Then it is a place where the use of books for reference purposes may be taught. Following upon this, it provides the opportunity and material for the practical exercise and application of this instruction, whether by the discovery of isolated facts or by a piece of research. We have here the opportunity for training in the formation of personal opinion based on the careful weighing of the available evidence, and an opportunity, too, for counteracting the tendency to accept statements at their face value. Again, it offers a valuable field of service and responsibility to a number of boys and girls, whether as Library Prefects or Library Helpers, each with a specific duty voluntarily undertaken. Finally, it can prepare the citizens of tomorrow to take advantage of the facilities offered by the public library.

If it serves all these purposes, the school library can do in little what the public library does in large. It can help the user of the library to develop into a full human being, both as an individual and as a member of the community.

For the individual, the value of the library is unique and irreplaceable. By the facilities it affords for wide and unfettered reading, the library enables him to enlarge his mind with the pleasures of great literature. But, more generally, it is through the library that he can gain access to the accumulated experience, wisdom and imagination of the past and present, which is made available only through the printed page. He can start life where his elders left off, without having to rediscover all that they laboured to discover. In this way the library provides the individual with the supreme opportunity for enhancing his human dignity.

With this enhanced human dignity of knowledge and understanding, the individual pupil will become a more useful member of the community; he will be a better citizen. More particularly, the library will help him to secure a better understanding of how his country is run, thus enabling him to become a more active and intelligent democrat who can take a full share in running the affairs of his own country and even those of the world.

With a gigantic task of post-war reconstruction before us, it is of paramount importance that every citizen of tomorrow should take this active and well-informed part in running his country. Upon it depends the progress of any democratic country. And nowhere better than in books can be found the necessary knowledge, understanding and inspiration. Without libraries none of the brave hopes we may entertain for a better world can be realised.

(*With acknowledgements to the School Library Association*)

10. Comprehension Test

A. Find a single word from this composition on Libraries to convey each of the following:

1. a whole course of study
2. act in opposition to (verb)
3. the confining oneself to a special study or studies (noun)
4. definitely indicated, precise (adjective)
5. by will or choice (adverb)
6. unable to be replaced
7. without restraint (adjective)
8. member of a community where everyone has an equal share in the government

B. Each school subject represents only a tiny part of human knowledge and activity. How do you suppose the library helps to supplement school subjects?

C. From the second paragraph give one example of the non-literary personal activities, mentioned at the end of the first paragraph, that a school library helps to develop.

D. Explain what is meant when we say that the first paragraph states the uses *in general* of a school library, and the second states its uses *in particular*.

E. What is meant by "citizens of tomorrow"?

F. Of what part of the third paragraph is the fourth a particular development? *i.e.* what part does it develop in more detail?

G. Similarly, of what part of the third paragraph is the fifth a particular development?

H. 1. Show that the last sentence of the fourth paragraph is a more definite repetition of the paragraph's opening sentence.

2. Which is it better to consider the topic sentence?
3. What sort of paragraph is it?

I. Give a plural word of five letters meaning "the printed page". (Fourth paragraph)

J. What does the author consider to be the main characteristics of a good democrat?

K. How in particular does the library help to make the good democrat?

L. As a matter of general knowledge, say how you would find in the school library:

1. whether there are any books on sculpture
2. the position of books about painting
3. a book of which you know the author but not the exact title
4. a book on the life of Robert Browning
5. the poems of John Masefield
6. the titles of all the books about hobbies
7. whether there are any novels by Geoffrey Trease **not** out on loan
8. the date of the death of Robert Louis Stevenson

11. Correction

A. Punctuate this passage, making two paragraphs of it.

It is no doubt a pleasant thing to have a library left you the present writer will disclaim no such legacy but hereby undertakes to accept it however dusty but good as it is to inherit a library it is better to collect one each volume then however lightly a strangers eye may roam from shelf to shelf has its own individuality a history of its own you remember where you got it and how much you gave for it the man who has a library of his own collection is able to contemplate himself objectively and is justified in believing in his own existence no other man but he would have made precisely such a combination as his had he been in any single respect different from what he is his library as it exists never would have existed therefore

surely he may exclaim as in the gloaming he contemplates the backs of his loved ones they are mine and I am theirs.

(*Obiter Dicta, 2nd Series*) AUGUSTINE BIRRELL

B. Find out what is wrong with these sentences; then rewrite them so that they mean, without any ambiguity, what they were intended to mean.

1. This stone is erected to the memory of John Brown who was killed in the Great War as a mark of affection by his sister.
2. Here is a little present from Joan and I.
3. Wanted, a furnished room for a single man about twelve foot square.
4. Lost, a pekinese by a lady wearing leather harness and answering to the name of Snooks.
5. When a person is tired they should relax for a while.
6. Here is a snap of the missing battleship which I took last year.

12. Reported Speech

Turn the following passage into reported speech. Begin: Carlyle said that as to the books which his correspondent . . .

As to the books which you—whom I know so little of—should read, there is hardly anything definite that can be said. For one thing, you may be strenuously advised to keep reading. Any good book, any book that is wiser than yourself, will teach you something—a great many things, indirectly and directly, if your mind be open to learn. This old counsel of Johnson's is also good, and universally applicable: 'Read the book you do honestly feel a wish and curiosity to read.' The very wish and curiosity indicates that you, then and there, are the person likely to get good out of it. . . . The medical men tell us that we should eat what we *truly* have an appetite for; but what we only *falsely* have an appetite for we should

resolutely avoid. It is very true; and flimsy desultory readers, who fly from foolish book to foolish book, and get good of none, and mischief of all—are not those as foolish, unhealthy eaters, who mistake their superficial false desires after spiceries and confectioneries for their real appetite, of which even they are not destitute, though it lies far deeper, far quieter, after solid nutritive food? With these illustrations I will commend Johnson's advice to you.

T. CARLYLE

13. Paraphrase

Rewrite this extract from *The Governor* in your own words. Omit none of the meaning and add none. Use modern spelling and punctuation.

Kylling of dere with bowes or grehundes serveth well for the potte (as is the commune saynge) and therefore it muste of necessitie be sometyme used. But it contayneth therein no commendable solace or exercise in comparison to the other fourme of hunting, if it be diligently perceived.

As for hauking, I can finde no notable remembrance that it was used of auncient tyme amonge noble princes.

SIR THOMAS ELYOT

14. Figurative Language

Intense was the fire, like something possessed of life. (simile)
Intense was the living fire. (metaphor)

Notice from these sentences that a metaphor is a condensed form of simile. A metaphor is therefore often so much more concise that it is useful to be able to condense similes into metaphors.

Condense the following similes into metaphors of roughly the same sense.

1. She was like a spiteful cat.
2. He made a noise like that of an ass.
3. He guided the state as a pilot does a ship.

4. The chair made a noise like a human being in pain.
5. The orator's speech was like something on fire.
6. The kitten made itself like a coil.
7. Silence is like gold for its valuableness.
8. We took one last look at that brow which was like marble for its coldness.
9. For many hours the fire behaved like a man in a rage.
10. He showed all that was in his mind just as a card player will display all the cards he holds.

15. Kinds of Sentence

The following passage contains three examples of the simple sentence, and one of each of the other kinds of sentence: complex, double, multiple, double-complex, and multiple-complex. Find them all, and justify your answers. Then write definitions of the six kinds of sentence.

Quantity does not much matter in reading. It is the quality of the reading material that counts; but the thoroughness of its digestion also counts, and the two together will take us a very long way towards wisdom. I believe that some people would be astonished at the small amount of learning with which a high degree of culture is compatible. In a moment of enthusiasm I once asserted to an "English set" that they could consider themselves highly cultivated men, if they could really master the ninth book of *Paradise Lost*, and I still stick to the assertion. By this complete mastery they would rise to the heights of its great argument, and they would in this way incorporate all its beauties in themselves, and the experience would quite transform them. One member of the set buried himself in the book that evening, and to the surprise of his parents would take neither food nor sleep. Next morning the difference in the boy's appearance was remarkable. He had outgrown all his intellectual clothes.

16. Verbosity

A. The verbosity of Johnsonese consists chiefly of ugly Latinisms; but the use of too many words usually goes hand in glove with it. Hence a more general name for it is circumlocution: talking round a subject. Much language that inclines towards Johnsonese will become noticeably shorter therefore when expressed in simple English. Take this Johnsonian sentence:

I was introduced to a member of the fairer sex endowed with more than the customary portion of comely features.

This in simple English becomes: I was introduced to an unusually pretty girl.

It is advisable to avoid sheer verbosity altogether in our own writing, unless a humorous effect is deliberately aimed at. Moreover, it is useful to be able to economize in the use of words by reducing such verbosity to concise and simple English.

Shorten the following sentences by simplifying the verbose parts.

1. There were half a dozen of the female element attached to our party.
2. She discovered that the room possessed another occupant in addition to the presence of herself.
3. It became necessary for us to requisition the services of the family physician.
4. The man was carried to his place of residence in an intoxicated condition.
5. I am not, however, totally destitute of such pleasures as the country may pretend to.
6. On leaving the sacred edifice the felicitous couple found their progress temporarily obstructed by a barrage of confetti.
7. A man with a propensity to rashness has a tendency to find himself in situations of the utmost difficulty.

8. He was of years calendared in unreflecting minds as tender years.
9. This is material descriptive of conditions at present governing the lives of citizens of under twenty.
10. Dr. Johnson said it was something that was reticulated or decussated at equal intervals with interstices at the intersections.

B. Sometimes an inept writer will bury an idea so deep in verbose decoration that it requires much digging to find the essential idea. When it is found it will often prove to be some popular or proverbial saying disguised. A proverbial saying endures largely on the strength of its apt brevity; verbosity soon dies.

Condense the following sentences into popular or proverbial sayings of much shorter length.

1. When you have once suffered the consequences of your rash behaviour you are more careful the second time.
2. If attended to at once, small troubles are easily remedied; but if neglected they soon assume alarming proportions.
3. Too great a number of workers are alleged to hinder one another's actions so that the task is performed less efficiently.
4. A man will often discover that the things he imagines are less wonderful than those that really happen.
5. England anticipates that, with regard to the current emergency, personnel will duly implement their obligations in accordance with the functions allocated to their respective age-groups.
6. New inventions are brought into being to satisfy requirements that are generally felt to be necessary.
7. A workman who keeps on changing his occupation does not acquire efficiency at any.

8. It is impossible to accomplish anything without the necessary materials.
9. The time honoured aphorism of our frugal ancestors informs us that the operative waste of our financial accumulations is by trifling expenses, by the expenditure of sums too small singly to arouse our caution, and too occasional to allow us to consider collectively as one disbursement.

17. Composition

Here are two book "blurbs". A blurb is a short account of a book, used to announce it on the dust cover or the publisher's catalogue. A good blurb should provide real information about the type of book and its contents, without making wild claims or in any other way misleading the would-be reader. Observe that the tone of the blurb for the book which gives a serious study of animals is itself serious, whilst the tone of the blurb for the light-hearted story is similarly light-hearted.

Write two blurbs for books that you have read recently yourself: one for a fiction book, the other for a non-fiction book.

(*a*) *Rebels of the Goldfields*, by Jack Lindsay

Jack Lindsay, the well-known novelist, knows how to write a story that the older children will revel in. It's about one of the earliest working-class victories in Australian history, when the Ballarat gold miners defied the Government and its troops in defence of their right to the land. What excitement there is in every chapter! Demonstrations, arrests, real husky villains right out of the old-time pioneer thrillers; prison and escapes, then armed rebellion and a pitched battle. And romance too! There's the fair-plaited Cosima who dresses up in boy's clothes and gets Dick out of a tight corner. And there's a wonderful

part of the story where Dick gets lost in the mysteriously beautiful Australian bush.

(*b*) *The Personality of Animals*, by H. Munro Fox, F.R.S.

Nearly everybody expresses opinions about the minds of animals. These opinions are almost always based on the assumption that the animal's mentality is a simpler edition of our own. The scientist, however, will allow himself to assume nothing; he investigates the animal's mind just as he does the animal's breathing or digestion—by experiments in which as far as possible all loopholes for rash interpretation are closed. In the present book Professor Fox gives, in clear and non-technical language, the biologist's point of view on the senses, the mind and personality of animals, together with the most important recent results of scientific investigations.

The book grew out of a two-years' weekly broadcasting programme for schools. Numerous letters showed Professor Fox that his talks were liked not only by schoolchildren but by grown-ups, who asked for more. Some of the broadcasts were on the animal mind, and this subject has been developed in the present book for listeners who had become the broadcaster's friends and for others who he hopes will be interested.

18. Verse

A. Normal blank verse consists of lines of five iambic feet. Without altering the order of the words, rewrite this passage from *The Task* by William Cowper as eleven lines of blank verse.

Books are not seldom talismans and spells, by which the magic art of shrewder wits holds an unthinking multitude enthralled. Some to the fascination of a name surrender judgement, hoodwinked. Some the style infatuates, and through labyrinths and wilds of error leads them by

a tune entranced. While sloth seduces more, too weak to bear the insupportable fatigue of thought, and swallowing, therefore, without pause or choice, the total grist unsifted, husks and all.

B. Scan the following. Indicate the metre of each and note any variations from the regular metre.

1. A man severe he was, and stern to view
   I knew him well and every truant knew.

OLIVER GOLDSMITH

2. Copper charms and silver trinkets from the chests of Spanish crews,
   Gold doubloons and double moidores, louis d'ors and portagues.

JOHN MASEFIELD

3. Sang they of order and right, and of happiness.

ANON.

4. Here's to you—and to you!
   To the hearts that are brave,
   And the land where the true hearts dwell!

SIR A. CONAN DOYLE

C. Make a rhyming couplet of each of the following by adding a line of the same beat to the one given.

1. The dogs did bark, the children screamed
2. Fling the milky waves to leeward
3. Bursts from out the bending crowd
4. As slow our ship her foaming track
5. He has climbed up the mountain today

19. Speech Training

Here are two pieces to illustrate the importance of pace variation for the full expression of meaning.

1. Great rats, small rats, lean rats, brawny rats,
   Brown rats, black rats, grey rats, tawny rats,

Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens—
Brothers, sisters, husbands, wives,
Followed the Piper for their lives.

ROBERT BROWNING

2. The strangest things seemed to rise to his notice and then fall again—a peaked policeman's hat, flowers, a sudden flame of gas, the staring eyes and dead white arms of the golden woman, the flying forms of the horses in front of him. All the world was on horseback, all the world was racing higher and higher, faster and faster. He saw someone near him rise on to his horse's back and stand on it, waving his arms. He would like to have done that, but he found that he was part of his horse, as though he had been glued to it. He shouted, he cried aloud, he was so happy that he thought of no one and nothing. . . . The flame danced about him in a circle; he seemed to rise so high that there was a sudden stillness, he was in the very heart of the stars; then came the supreme moment when, as he had always known that one day he would be, he was master of the world. . . . Then, like Lucifer, he fell. Slowly the stars receded, the music slackened, people rocked on to their feet again. . . . The Two-Headed Giant slipped back once more into his place, he saw the sinister lady still devouring her supper, women looking up at him gaped. His horse gave a last little leap and died.

(*Jeremy*) HUGH WALPOLE

Chapter 3

LOCAL GOVERNMENT

The County Council

The County Council consists of Councillors, Aldermen, and a Chairman. The councillors are elected by ratepayers, both men and women, for three years, at the end of which time the whole body of councillors retires. The number of councillors varies, according to the size of the county, from twenty-eight to one hundred and forty. The aldermen are chosen by the councillors either from among themselves or from persons qualified to be such. Their number must not exceed one-third that of the councillors, and they are selected usually as a recognition of long public service. Aldermen hold office for six years, one half of them retiring every three years. Thus, in every new council there is a nucleus of aldermen with ripe experience of county administration. The chairman also is elected by the other members of the council. He too is usually already a member of the council, but the latter has power to elect someone outside.

The functions of the County Councils are extremely varied. Even previous to 1929 they controlled the county police; maintained all schools, both elementary and higher, reformatory and industrial; administered public health regulations; and constructed and repaired roads and bridges. The effect of the 1929 Act has been to extend these functions very considerably by transferring to the County Councils powers previously exercised by lesser authorities. This is true in two principal directions, namely, the administration of the Poor Law and the maintenance of roads.

The efficient discharge of such duties involves heavy expenditure, for which purpose the councils have power to levy county rates.

The county council's work is so multifarious that, in order to accomplish it, the council divides itself into committees, each committee being assigned one section of the work of the council such as poor law and roads—as indicated above—and also public health and assessment. Every councillor is a member of one or more of these committees. The full council meets relatively rarely, usually about four times a year, and then its work consists largely of receiving the reports of its committees, whose decisions it discusses and adopts, modifies or rejects. In this way every member has a real and active share in county administration, and that administration is carried out much more efficiently than if the whole council had to deal with every detail of every branch of its business.

Much of the work of administration demands continuous service of a highly trained and skilled nature. For such service the council engages permanent officials, each one of whom is usually in charge of a department of clerks and workmen. The most important officials are the Clerk, who is the legal adviser and the secretary of the council; the Treasurer; the Surveyor; the Director of Education; the Inspector of Weights and Measures; and the Medical Officer of Health.

(*The Story of the British Constitution*) S. REED BRETT

20. Comprehension Test

1. Find one word used in the extract to convey exactly the meaning of each of the following:

member of a council
central part round which more can gather
management of public affairs

(to) support by expenditure
intended to produce reform
(to) hand over
having great variety (m . . .)
allot as a share
act of fixing the amount of
make partial changes in

2. Who elects the county councillors?
3. How are aldermen elected?
4. Why is it arranged that only half of the aldermen retire at a time?
5. Mention four functions of a County Council.
6 Why are rates levied by the County Council?
7 Explain in your own words how a County Council carries out its administration.
8. Why are permanent officials needed?
9. What is the work of the Clerk to the County Council?
10. The contents of this little exposition of the County Council can be summed up under four heads. constitution, purpose, method of functioning, permanent officials. Write a sentence to convey the gist of each of these.

21. Composition and Research

Find out all you can about one of these: the Borough Council; the Urban District Council; the Parish Council. Then write an exposition of one of them, using that of the County Council above as a model. You might like to make four paragraphs, dealing with the same topics as listed in question 10. If you do this, it will be well to add a fifth paragraph to round off the whole subject. For, remember, Mr. Brett's exposition is but part of a whole book, and the extract cannot be so complete and rounded as your composition should be. Bear in mind all the time that you are "exposing" your subject for the benefit of

someone who has not been able to make the research that you have done. If you have to read your work to the whole class, that will remind you of the audience for whom you are making the exposition.

22. Redundancy

Some writers are apt to slip in a word or phrase that is superfluous to the meaning they are expressing. The resulting verbosity is called redundancy. Americans are especially fond of slipping in redundant prepositions. They will talk about checking up on figures, when checking figures means exactly the same.

Rewrite, omitting all redundant words and phrases :

1. When shall I next meet ~~up with~~ you?
2. He left the house but soon returned ~~again~~.
3. Last week Tom went to stay at a neighbouring village nearby, and today he has come back home again.
4. The little kitten was really and truly sweet indeed.
5. He eyed him with a look of contempt.
6. The pupils were assembled together in the hall.
7. He gained the universal esteem of all men everywhere.
8. He bought all of the books.
9. She was found sitting all alone with no one with her.
10. The preparations for the journey were quite adequate enough.
11. The departments agreed to co-operate one with another in the new scheme.
12. The chemist at last finally blended the various colours together with one another.
13. It continually became necessary in the end to travel everywhere all over the world.
14. There is a crown of trees on top of the hill.
15. He repeated it again. (Note, he did not say it three times.)
16. Mrs. Smith went out through the exit.

17 He was immediately suppressed with the utmost promptitude.

18. It is rather warmish this morning.

19 Bisect the line AB into two equal parts.

20. The quickest way to get to Studam is by means of bus.

21. In many cases neighbours have often helped the necessitous ones in time of need.

22. We shall continue to remain out of doors in spite of the weather.

23. One obstacle prevented the success of his plans in the shape of the fact that his brother was still on holiday. (Reduce to thirteen words by recasting, beginning, "His brother's being . . .".)

24. It is the duty and obligation of the weak and feeble to acknowledge and confess their sins and wickednesses now they are safe and sound from poverty and indigence.

25. The following contains four examples of redundancy, one of verbose euphemism, two of hackneyed, meaningless adjectives, and one of a hackneyed phrase that adds nothing to the meaning of death. Shorten the sentence by omitting all this verbosity.

As Jane Porter opened her eyes to a realization of the again imminent peril which threatened her, her brave young heart gave up at last its final vestige of hope, and she turned to grope for the fallen weapon that she might mete to herself a merciful death ere the cruel pangs of death tore into her fair flesh.

23. Corrections

A. Punctuate this anecdote. Remember to start a fresh line when the speaker changes.

Vincent had recently won a scholarship and was rather conceited about it one day he thought he would display

his mathematical ability to his father his mother had just served up a brace of partridges for dinner when he turned to his father and remarked I say dad I can prove to you by mathematics that those two partridges are really three indeed replied his father and pray how do you manage to do that my lad oh its quite simple said vincent you see this is one and that is two and of course one and two make three thats very clever of you exclaimed his father you have made it very much easier for me to carve now for your mother will take the first bird and I shall have the second and you may have the third—if you can catch it.

B. Here are some unhappy sentences. Find out where the unhappiness lies, and then rewrite them more happily.

1. Lost, a watch by a gentleman with plain face and luminous hands.
2. For sale, pedigree Alsatian. Will eat anything. Very fond of small children.
3. After the ceremony the couple left in a motor car for Brighton, which had been lent them for the honeymoon by a friend.
4. Girl wanted, to be half in shop and half in office.
5. While inspecting the map, the ink overturned.

24. Meaning Changed by Position of Words

A. Explain carefully the difference in meaning between:

1. Only we caught a glimpse of the sunset that day.
2. We only caught a glimpse of the sunset that day.
3. We caught a glimpse only of the sunset that day.
4. We caught a glimpse of the sunset that day only.

B. 1. In the debate his support will make a great difference.

2. His support in the debate will make a great difference.
3. A great difference his support in the debate will make!

25. Paraphrase

Express clearly and concisely in your own words the meaning of each of the following. Avoid figurative language as far as is possible.

1. In the presence of unpleasant facts she was inclined to hide her head in the sand.
2. He could not see the wood for trees.
3. Charity begins at home.
4. Cowards die many times before their deaths.
5. He has been hoist with his own petard.
6. He who pays the piper calls the tune.
7. Rome was not built in a day.
8. The ship of state needs a steady hand at the helm.

26. Reported Speech

Turn the following passage into reported speech. Make sure that you give all the commands and exclamations in proper reported form.

Shame on the parents who would supervise the spending of pocket money! It is ours by sacred right. It is our first clear step towards the dignity of adulthood. With it we gain the right not only to stand in front of the enticing shop window but also to enter and translate our judgment into action. Away with the anxious mother who says "I shouldn't buy that if I were you," or "You've already got one of these at home," or "What! More sweets! You'll be sick." Have done with such interference and let us face our own responsibilities. If we are ever to learn how to spend a pound we must learn by ourselves to squander a penny in all the riotous splendour of inexperience. We learn by making mistakes. So our parents owe this much, at least, to our dawning manhood and womanhood, that we should be allowed a pennyworth of wild oats.

A PUPIL

27. Figurative Language

A. Study this antithetical sentence:

The English excelled in valour; the Spanish in chivalry.

You will notice that the antithesis gains its effect by the sharpness of two contrasted ideas, valour—chivalry. Now make antithetical sentences of your own, based on these contrasts:

wild night—peaceful morning
man of thought—man of action
the courageous—the cowardly
conciseness—verbosity
steady glow—feeble glimmer
divine discontent—complacency
joyfulness—moroseness
integrity—corruptness

B. Rewrite these sentences, sharpening them into real antithesis. Your version will probably be much shorter.

1. Some people think they are being wise in economising on small matters, but in the long run they are often proved foolish as it may lead to much bigger expense.
2. The Spaniards did not fight as well as the English, but they were far more courteous when they had won.
3. The actual deed is far more valuable than mere words saying that it will be done.
4. If you neglect to chastise them, children are not so good as they might be.
5. It is human weakness to make mistakes; whereas it is superhuman virtue to be able to forgive.
6. Foolish people often rush blindly into difficulties which wiser people would approach with extreme caution.

28. Word Derivations

Use your dictionaries to find out the history behind these words. They are derived from the names of people or places.

spaniel	tarmac
herculean	guillotine
tantalise	dunce
amazonian	utopian
sandwich	volcano

29. Verse

They had not been a week from her,
A week but barely ane,
When word came to the Carline wife
That her three sons were gane.

OLD BALLAD

Now Gilpin had a pleasant wit,
And loved a timely joke;
And thus unto the calender
In merry guise he spoke.

WILLIAM COWPER

A. These stanzas are both written in the regular ballad form. Study them carefully and then answer these questions:

1. What is the rhyme scheme?
2. How do the line lengths vary? (*i.e.* as regards number of feet).
3. What is the rhythm?

B. Using the regular ballad form, add two lines to each of the following pairs, making complete ballad stanzas.

1. But yet his horse was not a whit
   Inclined to tarry there
2. There came a ghost at Margret's door
   With many grievous groans

3. Our English Archers bent their bows
   Their hearts were good and true
4. They fought until they both did sweat
   With swords of tempered steel
5. O sweet Margret, O dear Margret,
   I pray thee speak to me

C. Now try to write a ballad of four or more stanzas of your own. Here are some suggested topics.

A strange fellow	The holidays
A great loss	School punishments
Spring time	Harvest time
The race	Serve him right

And here is an assortment of lines, one of which may help to start you off.

There lived a man at Magna Fell
It was upon a night in May
And thus unto the youth she said
The holidays were here at last
The whistle blew, the track was cleared
The punishment of lazy girls
The farmer eyes his spacious fields
It served him right, it did, it did

30. Speech Training

A. The first of these pieces is rich in diphthongs, and the second and third in final consonants.

1. Guarding the mountains around
   Majestic the forests are standing,
   Bright are the crested helms,
   Dark is the armour of leaves;
   Filled with the breath of freedom
   Each bosom subsiding, expanding,
   Now like the ocean sinks,
   Now like the ocean upheaves.

Planted firm on the rock,
With foreheads stern and defiant,
Loud they shout to the winds,
Loud to the tempest they call;
Naught but Olympian thunders,
That blasted Titan and Giant,
Them can uproot and o'erthrow,
Shaking the earth with their fall.

H. W. LONGFELLOW

2. On their left hand, as they broached-to, the wall of granite sloped down from the clouds toward an isolated peak of rock, some two hundred feet in height. Then a hundred yards of roaring breaker upon a sunken shelf, across which the race of the tide poured like a cataract; then, amid a column of salt smoke, the Shutter, like a huge black fang, rose waiting for its prey; and between the Shutter and the land, the great galleon loomed dimly through the storm.

CHARLES KINGSLEY

B. Local Government Elections

A Chairman of the meeting, a number of candidates for election, and a Press reporter are needed. Candidates should prepare their speeches beforehand and deliver them to the meeting (*i.e.* the rest of the class) from notes. The speeches should be quite short, and time might be allowed after each speech for members of the audience to put relevant questions to the speaker, through the Chairman. At the conclusion the Chairman should thank the speakers and proceed to take a vote, pointing out that the votes should be given for the policy of the candidate and his ability to present his case

Chapter 4

TEST (I)

31. Give one word to convey the exact meaning of each of the following :

(to) put into your own words
make partial changes in
more than the desirable amount
in a way worth remembering
management of public affairs
book written by oneself about oneself

32. Give the meaning of each of these words. Write sentences to embody them, in such a way as to prove that you know how to handle them.

paramount
biography
drudgery
assign
nucleus
confute

33. Replace the italicised phrases by single words.

1. *Without a penny*, the wretched man could buy nothing.
2. *Having had no supper*, he was hungry.
3. Her action was *deserving of praise.*
4. Your suggestion is *out of the question.*
5. It was over *in next to no time.*
6. She threw it *on sudden impulse.*

34. Replace each italicised word by a phrase.

1. He spoke *briefly.*
2. The tyrant behaved *cruelly.*
3. The bus will stop *here.*
4. A *captured* bird is worth two *uncaught.*

5. An *unreachable* ideal is more inspiring than a *reachable* one.
6. We started *first*.

35. Replace the italicised word by a clause.

1. Here is a *broken* chair.
2. He told me an *incredible* story.
3. She left *early*.
4. The tree fell *there*.
5. *The fact* is not to be denied.
6. He came for me *savagely*.

36. Analyse these sentences into clauses.

1. The bus will stop where we are standing.
2. It started before we had all got aboard.
3. We were annoyed because we were separated.
4. He fought so bravely that he was decorated.
5. He said he had not deserved such an honour.
6. His friend fought bravely so that he might win a similar decoration.
7. We despised the brute that he was, but we did not say so.
8. She announced that we were winning, and the news pleased us greatly.
9. The book which we have just read was written by Stevenson, but I cannot remember when it was written.
10. She smiled as she let me pass, and I could see that she remembered me, though we exchanged no word about the previous day's experience.

37. Pick out the figures of speech in the following. Explain how they gain their effect.

1. She is a child of the sunniest disposition.
2. The whole world comes to see our geraniums in flower.

3. The great sun begins his state
   Robed in flames and amber light.
4. The father was chilly December; the mother sunny June.
5. The man who can judge of these delights is not unwise.
6. Cromwell set up parliaments by the stroke of the pen.
7. Not long shall honoured Douglas dwell
   Like hunted stag in mountain cell.
8. Mr. Liard was always a little sparing of the truth.

38. Give this anecdote its proper punctuation.

during an air raid a policeman fought his way into the ruins of a house to rescue someone trapped in the base-ment after the lapse of some minutes bearing a man he crawled out he was covered with dust plaster and charred fragments gosh cried an a r p man going to his assistance you are in a mess yes drawled the policeman thats the worst of navy blue it shows every little mark.

39. Turn the following anecdote into reported speech throughout.

An angry mother entered a Primary school one morning and approached the head-mistress.

"May I see Johnnie?" she asked

"Why do you wish to see him?" said the head.

"Well I think he has stolen some money out of my purse."

"In that case", was the reply, "I'll ask his teacher to bring him to you."

Johnnie was brought to his irate parent.

"You naughty boy," she began, "where's that half-crown you took from my purse?"

"I haven't got it, Mother. I don't know anything about it," Johnnie swore.

8045

"Come on now, you good-for-nothing-scamp, of course you know where it is," retorted the mother.

"No, really I don't, mother, I've never set eyes on it," replied Johnnie, unshaken.

"We shall have to search him," said the head-mistress coming to the rescue.

Johnnie's pockets were accordingly searched, but with no result. His boots were taken off—still no half-crown.

"Now you are about it, why not take off his stockings?" remarked the teacher. Sure enough in one of them was the coin.

"You naughty boy! You little wretch!" screamed the mother. "Fancy robbing your poor Mother like that! You know I cannot afford to lose half-crowns." She paused for breath, then added, "There were some sixpences in the purse—why didn't you take one of those?"

40. Give these unhappy sentences the meaning intended by their writers, rewriting them without ambiguity.

1. Easywear Taylors Ltd. give their customers a real fit.
2. Have you come to help me to work or to play?
3. Mary told us her grandmother was living when she was a child.
4. This modern parson said that he would wear no clothes to distinguish him from his parishioners.
5. Resident doctors are usually to be found in large prisons.
6. This answer contains many omissions.

41. Scan these lines:

1. Ever singing, ever sighing.
2. The sweetest songs are those that tell of saddest thoughts.
3. Not long shall honoured Douglas dwell
   Like hunted stag in mountain cell.

4. As we push and we shove in the bus
   There are sillies who make quite a fuss.
5. Fetch me the girl who has climbed up the mountain-side.
   Give me a ring when she reaches the waterfall.
6. I am monarch of all I survey
   My right there is none to dispute.

42. Shorten these sentences as much as you can by any of the methods we have so far practised. Make sure that you do not lose any of the meaning.

1. She said she would make a partial change in the proposal.
2. He has had more than a desirable amount of gaiety.
3. I have not apprehended the purport of your observations.
4. This is the residential edifice erected by Jack.
5. He lived in the vicinity of the school.
6. She was often in the habit of going to the Cinema.
7. Some people pay their rent twice a year; but others pay it fifty-two times a year.
8. Though he is now rich, he continues to remain gloomy.
9. It is five years ago since he returned back home again.
10. It is generally considered that in the absence of the person who makes play impossible, the people who have been denied their amusement will take the opportunity to have a good time.
11. She spoke with very few words.
12. It is proverbial advice that you should not reckon on some doubtful thing happening, since it is possible that disappointment will result from its not happening. (Eight words)

Chapter 5

THE PRESS

The newspaper has always taken upon itself the role of mentor to its subscribers, but whereas the journal of the last generation took pride in its independence, and the editorial chair was regarded as a pulpit from which serious views were uttered with a full sense of responsibility, the newspaper of today is a huge financial undertaking with the same outlook as any other limited company. The editorial staff have to run the concern so as to produce dividends for the shareholders; in other words, they have to make circulation, and if they do not they will soon be supplanted by those who can. Their independence therefore suffers a very grave limitation. It is further curtailed by the fact that a newspaper is as much an advertising medium as a vehicle for news. It is said that the price which the public pays for its newspaper covers no more than a third of the cost of production; the other two-thirds is accounted for by advertisement revenue. The need for maintaining the value of its advertising space in competition with its rivals makes it the more important for a paper to raise its circulation to the utmost. Thus, as a matter of editorial policy, it becomes much less necessary to instruct readers of the latest move of the Government than to persuade them of the advantages they will secure if they become registered, insured subscribers and are fortunate enough to lose a relative in a railway accident.

After two generations of compulsory schooling, which has at least taught everyone to read, the business of forcing circulations up above the million mark has not been difficult once the method was discovered. The late Lord

Northcliffe showed the way with the *Daily Mail* in the 'nineties. He saw that there was a vast body of people who were not attracted by the newspaper that catered for the professional man and the club member, but who would be eager to buy a journal that would deal in an interesting and arresting fashion with the things that were really a part of their lives. He realised that unparalleled success awaited the newspaper that would reduce politics to a minimum, provide chatty articles on sport, hobbies, and everyday interests, substitute literary and theatrical gossip for serious criticism of books and the stage, and, above all, appeal to the special interests of women. Once this new policy had been put into practice, its commercial value was obvious enough. The other papers were bound to follow the lead of the *Daily Mail* sooner or later. The process was hastened by the influence of American journalistic methods. Since the War the transformation of penny journals has proceeded with sudden acceleration. In reaching out to an ever wider public belonging to the lower cultural levels, most of them have rapidly dropped in intellectual and literary quality until now they scarcely pretend to appeal to people of intelligence. They provide news and views, not for their own sake, but as a means of purveying a daily dose of entertainment that will save readers the trouble of turning to books.

(*A Realist Looks at Democracy*) M. ALDERTON PINK (1930)

43. Comprehension Test

1. "The Press" is a vague title for the extract on its own. Find a title of not more than five words that indicates exactly the matter dealt with.
2. Explain briefly in your own words the main difference between the way newspapers of this generation are run and the way those of the last generation were run.

3. What is the primary way in which the independence of the modern newspaper is limited?
4. How does its acting as an advertising medium further limit its independence?
5. How is most of a newspaper's revenue obtained?
6. What are the words connecting the second paragraph with the first, and showing it to be a development of the thought of the first?
7. What was the motive behind the lowering of newspaper standards? And what enabled the lowering to be successful as far as the motive was concerned?
8. "Its commercial value was obvious enough". In what way?
9. Why were others bound to follow the lead of the *Daily Mail*?
10. What is the meaning of "lower cultural levels"?
11. "Now they scarcely pretend to appeal to people of intelligence". What exceptional papers do deal intelligently with literature, drama, music, wireless, home politics, foreign affairs?
12. The primary function of a newspaper is to provide news and views. What does the modern newspaper tend to do instead?

44. Vocabulary

A Give one word from the extract to convey:

1 experienced and trusted adviser
2. concerned with an editor
3. (to) cut short
4. without parallel
5. make something fill the place of another
6. (a) complete change of form
7. concerned with intellectual development
8. (to) provide as one's business

B. Notice the word solidify. It is built up of two parts: solid plus fy. The suffix "fy" comes from the Latin word facio, which means "make" or "make into". The word solidify thus means: make solid. Form words ending in "fy" from the following and check your answers with the dictionary.

horror	unit	pure	diverse
terror	liquid	revive	intense
class	false	code	crucifix
null	stupid	clear	peace
vile	type	rate	saint

45. General Knowledge

A. Name the newspaper

1. that has the largest daily circulation
2. that is owned by Odhams Press
3. that is the result of the fusion of four former Liberal newspapers
4. that expresses the views of the Conservative Central Offices
5. that expresses the views of the British Communist Party
6. that is a Lancashire provincial with a national influence
7. that is owned by the Co-operative Press Ltd.
8. that has the largest Sunday circulation
9. that is the evening companion of the *News Chronicle*
10. that is the evening companion of the *Daily Mail*
11. that is not run for financial profit
12. that took over the *Morning Post*
13. that appeals to the most intelligent reader
14. that appeals to the least intelligent reader

B. Explain the meaning of:

Our Own Correspondent	the editorial
Our Special Correspondent	The Press Association
From a Correspondent	Reuter
From a Special Correspondent	a sub-editor
The Times Lobby Correspondent	The N U.J.
	a scoop
the leader writer	"the news breaks"

46. Repetition

A natural development of redundancy is the repetition of whole ideas in different words. This is sometimes done as a slovenly slip, when it becomes blameworthy verbosity; sometimes as a commendable attempt to gain a special effect, when it becomes a kind of figure of speech, the use of which in the Bible is sometimes called parallelism. In either case it is useful to be able to strip away the repetition and, for briefness' sake, leave the one essential fact. The following example tells us in three different ways that he was amazed. Unless we are unusually thick headed, we hardly need to have it hammered into our heads quite as often as that.

He started back as if he had seen a ghost; his eyes opened wide with surprise; he stood amazed.

Shorten the following by omitting all repetitions and redundancy.

1. He would leave no stone unturned; he would explore every avenue.
2. Excessive smoking damages one's constitution, and undermines one's health.
3. When I reflect upon the good old times of an age that is past and gone I am forced to admire the fine qualities of my ancestors that lived before me.
4. He remained neutral and did not commit himself to the views of either party.
5. He played the role of a disinterested spectator who

had no axe of his own to grind and was not out to feather his own nest.

6. It is always advisable to avoid circumlocution and round about speaking, and to express oneself as concisely and in as few words as possible.
7. Sir Nigel said that, while circumstances were undoubtedly inauspicious and unpromising for the inauguration of any new project, he would leave no stone unturned and would pursue every possible opportunity to set in motion the project concerning which they had solicited his assistance. (When you have stripped this, the remaining ideas will be long-winded. Express them simply.)
8. It is always observable that silence propagates itself, and that the longer talk has been suspended the more difficult it is to find anything to say.

47. Co-ordinated Subordinate Clauses

We have seen how two main clauses can be co-ordinated. In the same way two subordinate clauses can be co-ordinated. Take this sentence:

When I read grotesque distortions of incidents which I have seen with my own eyes and which do not appear to call for the slightest embroidery, I wonder how it is possible to believe any newspaper story.

The clause "which I have seen with my own eyes" is an adjectival clause qualifying "incidents", to which it is therefore subordinate. Joined on to this clause by "and" is another "which" clause, "and which do not appear to call for the slightest embroidery". This, too, qualifies "incidents" to which it is subordinate. But it is co-ordinate (of equal rank) with the first adjective clause, since it is joined by "and" and does the same work. Notice, however, that these co-ordinate clauses in no way increase the number of main clauses, so that the sentence is merely complex.

The full analysis of this sentence can be set out in this way:

Sentence or clause	*Kind and function*
When I read . . . newspaper story	Complex sentence
(1) I wonder	Main clause
(2) When I read grotesque distortions of incidents	Adverbial clause of time modifying "wonder" in (1)
(3) which I have seen with my own eyes	Adjectival clause qualifying "incidents" in (2)
(4) and which do not appear to call for the slightest embroidery	Adjectival clause qualifying "incidents" in (2), co-ordinate with (3)
(5) how is it possible to believe any newspaper story	Noun clause object of "wonder" in (1)

Give a full clause analysis of the following sentences:

1. Ideally we would expect that papers of opposed views should choose the same items for the main page, and that they should withhold no relevant information.
2. Mr. Denys Thompson writes that the paper's political views should be expressed mainly in the editorial columns or special articles, and that they should not colour the news.
3. In short, the news should accurately recount what is happening, and the comment should enable the reader to form his own opinion.
4. Mr. Wickham Steed describes himself as an unrepentant journalist who trained himself for journalism, and cares about the press.

48. Punctuation

Make clear the sense of the following passage from George Sampson's *English for the English* by rewriting it with the proper punctuation.

what we must not do is to set up affected suburban refinement as a standard one out-spoken young person in a factory continuation school when speech training was mentioned declared that she was not going to talk like the rich people she added scornfully they talk as if they weren't well they pinch their mouths up and say oo noo and thenks offly well her decision might have been strengthened by a very impressive lady who sat opposite to me in a bus the other day and asked quite unmistakably for a ticket to Sloon Squah thus meeting as extremes with the aspiring young shop-girls whom i hear every morning at hammersmith asking for tickets to natesbridge it is distressing to hear a london elementary school sing in a well-known hymn pryse him for his grice and fyver but it is just as distressing to hear a church choir in a highly respectable suburb intimating a similar gratitude for grease and fever a mans speech is usually his label for life and we ought to see that good boys are not wrongly labelled.

49. Reported Speech

Rewrite this dialogue from J. M. Barrie's play, *Mary Rose*, as a report. That is, turn it into reported speech.

Mary Rose. Is your father a crofter in the village?
Cameron. He is, Ma'am, when he is not at the University of Aberdeen.
Simon. Great snakes! does he go there too?
Cameron. He does so. We share a very small room between us.
Simon. Father and son! Is he going into the ministry too?

Cameron. Such is not his purpose. When he has taken his degree he will return and be a crofter again.

Simon. Then in that case I don't see what he is getting out of it.

Cameron. He is getting the grandest thing in the world out of it. He is getting education.

Simon. You make me feel small.

50. Verse

Here lies our sovereign Lord the King,
Whose word no man relied on,
Who never said a foolish thing,
Nor ever did a wise one.

A. This is an example of a short epitaph. Make up an epitaph of your own, beginning with one of these lines:

1. Beneath this tree Young Alfred came to rest
2. Here lies an honest independent man
3. Flat out he's laid who profited from war

B. Invent an epitaph for one of the following:

an airman	a busy-body	a book-maker
a pedestrian	an examiner	a publican
a miser	a boxer	a bully

51. Composition

Write a report of one of the following for a daily newspaper. Supply a main heading and a sub-heading.

1. Man returning home late in dark—hears cries of cat down cliff—sees nothing—goes on. Memory of this keeps him awake—gets up—summons help—returns to cliff top.
   Is lowered 300 feet down cliff—finds cat on ledge—brings it to top—rescuer exhausted. Later makes modest statement about exploit.
2. A rescue by life boat

3. Air stunts
4. Actions of some animal showing unusual intelligence
5. Elephants escaped from a touring circus
6. Great floods in Lancashire
7. A great invention
8. First fall of snow

52. Speech Training

These lines, which were specially written to accompany the G.P.O. film, *Night Mail*, may be spoken in a slightly exaggerated way to indicate change of pace and rhythm.

This is the night mail crossing the border,
Bringing the cheque and the postal order,
Letters for the rich, letters for the poor,
The shop at the corner and the girl next door.
Pulling up Beattock, a steady climb—
The gradient's against her, but she's on time.

Past cotton grass and moorland boulder
Shovelling white steam over her shoulder,
Snorting noisily as she passes
Silent miles of wind-bent grasses.

Birds turn their heads as she approaches,
Stare from the bushes at her black-faced coaches.
Sheep dogs cannot turn her course,
They slumber on with paws across.
In the farm she passes no one wakes,
But a jug in the bedroom gently shakes.

Dawn freshens, the climb is done.
Down toward Glasgow she descends
Towards the steam tugs yelping down the glade of cranes,
Towards the fields of apparatus, the furnaces
Set on the dark plain like gigantic chessmen.
All Scotland waits for her:

In the dark glens, beside the pale-green lochs
Men long for news.

Letters of thanks, letters from banks,
Letters of joy from girl and boy,
Receipted bills and invitations
To inspect new stock or visit relations,
And applications for situations
And timid lovers' declarations
And gossip, gossip from all the nations,
News circumstantial, news financial,
Letters with holiday snaps to enlarge in,
Letters with faces scrawled in the margin,
Letters from uncles, cousins and aunts,
Letters to Scotland from the South of France,
Letters of condolence to Highlands and Lowlands,
Notes from overseas to Hebrides—

Written on paper of every hue,
The pink, the violet, the white and the blue,
The chatty, the catty, the boring, adoring,
The cold and official and the heart's outpouring,
Clever, stupid, short and long,
The typed and the printed and the spelt all wrong.

Thousands are still asleep
Dreaming of terrifying monsters,
Or a friendly tea beside the band at Cranston's or Crawford's.
Asleep in working Glasgow, asleep in well-set Edinburgh,
Asleep in granite Aberdeen.
They continue their dreams;
But shall wake soon and long for letters,
And none will hear the postman's knock
Without a quickening of the heart,
For who can hear and feel himself forgotten?

(*Night Mail*) W. H. AUDEN

Chapter 6

THE PRESS

(continued)

We have seen from our study of the last chapter that although the British Press is largely free from the control of the Government, it is not entirely free in other respects. Primarily, it is not free to do anything that will undermine its circulation or displease its advertisers. Then if it is owned by big business it is not free to speak against the interests of big business; if it is controlled by a political party it is not free to denounce the mistakes of that party; if it is owned by an individual its freedom is limited to doing those things that generally please him. Moreover, if its circulation is more readily increased by pandering to the public's uneducated weaknesses, it is not free to educate the public in any real sense of the word. Thus in many indirect ways a newspaper will be unable to tell the whole truth. Only that part of the truth that suits its own interests will be given full publicity.

The freedom of the Press is, then, like all freedoms, relative. So that even if our Press enjoys more freedom than that of many countries, it is still very necessary for us to understand its limitations if we want to be able to read between the lines and find out the whole truth before forming our own opinions. We must therefore make ourselves familiar with the methods a newspaper uses, consciously or unconsciously, to make the truth palatable to its taste. Lord Baldwin once put the matter rather savagely by saying that

"Their methods are direct falsehood, misrepresentation, half-truths, the alteration of the speaker's meaning by

putting sentences apart from the context, suppression, and editorial criticism of speeches which are not reported in the paper."

53. It will help to train our critical faculties and fit us to become responsible citizens if we so study the following extracts as to lay bare the implications behind them.

A. (*a*) Newtown Wanderers gained a well-deserved victory over Oldtown United by the odd goal in five.

(*b*) Oldtown United were unlucky to lose to Newtown Wanderers by the narrow margin of two goals to three.

1. These are two reports of the same match. Which one shows a bias in favour of Oldtown United?
2. If these reports appeared in local papers, which town's paper would (*a*) be likely to appear in?
3. Now explain and comment upon the distortion of news that has taken place.

B. "I was amused to read not long ago in an early edition of an evening paper an account, elaborated with much circumstantial detail, of a certain ceremony which was supposed to have taken place that afternoon, and in a later edition of the same paper a statement to the effect that, owing to rain, the said ceremony had *not* taken place. I could find no reference to the earlier misstatement!"

(*Clear Thinking*) R. W. JEPSON

1. Which of the methods of distortion mentioned by Lord Baldwin was used in the paper referred to?
2. The ceremony referred to is an Empire Day Pageant organised by the *Daily Express* in Hyde Park in 1932. One account was printed under the headings: "Thrilling Climax to Empire Day"; "Thousands Cheer Historic Scenes." Was this distortion of the truth morally serious?
3. To what was the mistake probably due?
4. What ought the paper to have done to be quite

honest when the mistake had been made? Why did it not do so, do you think?

5. What evening paper is likely to have given publicity to a pageant organised by the *Daily Express*, and why?

C. Queen walks five miles at the Fair. (*News Chronicle.*)
The Queen's six-mile tour of B.I.F. (*Morning Post.*)
Queen's seven-mile walk around B.I.F. (*North Mail.*)
The Queen walks eight miles at British Industries Fair. (*Yorkshire Herald.*)

1. What distortion is seen at work here?
2. What do these tell you about the attitude of the various papers to Royalty?
3. The distortion is significant, but is it here serious?

D. "'The Express' published on October 30th, 1931, a photograph of a crane unloading cases of gold sent to France from the United States. On November 24th of the same year this photograph appeared again with a caption stating that it showed a cargo of 'unwanted Soviet butter' being landed in this country." (HAMILTON FYFE in *Press Parade.*)

1. What falsifying method was used?
2. The newspaper concerned stood at the time for Empire Preference. What therefore might have been the motive behind the trick photograph?
3. Was the action of the editor in sanctioning this trick morally wrong?

E. "If you watch carefully the comments in different newspapers on the monthly returns issued by the Ministry of Labour you will find that Conservative papers tend to emphasise the numbers of people in work; Labour papers only those unemployed." (R. W. JEPSON in *Clear Thinking.*)

1. Which method mentioned by Lord Baldwin is at work here? (Mr. Jepson wrote this in 1936.)

2. There are one large Labour daily newspaper and several large Conservative ones. Name them.
3. Conservatives wish to retain Capitalist industry. Why are most newspapers likely therefore to be Conservative in outlook?
4. What must a newspaper do with the above returns, to be wholly truthful?

F. "I remember that when I was acting as news editor of the *Daily Mail* he (Lord Northcliffe) impressed upon me the fact that there were four things in which the public were always interested, Crime, Love, Money, Food."

TOM CLARKE

1. What therefore is likely to be part of a newspaper's policy to raise circulation?
2. Does this foster a serious interest in the conduct of human affairs?
3. In what way could these interests be used to good purpose?
4. What newspapers encourage their readers to take an intelligently active and democratic part in human affairs?

G. On 29th October, 1956 Israel launched an attack on Egypt. A few days later Britain and France occupied the Suez Canal zone, their declared intention being to restrict the conflict, though in effect it was to attack Egypt. The *Daily Express* fully supported the Franco-British action at the time, and as late as 16th January, 1958 wrote: "Every week that passes, the wisdom of the action launched by Britain and France at Suez over a year ago becomes more evident." Then in December, 1958 it published a series of articles in which Mr. Randolph Churchill criticised the Franco-British policy over Suez and demonstrated that its motives were far from being those declared.

1. In what way did Mr. Churchill's articles contradict the earlier viewpoint of the *Daily Express*?
2. In an editorial on 6th December, 1958 the *Daily Express* claimed that it was justified in publishing the articles without in any way recanting its former views. Do you think it was justified and, if so, how?
3. Which of the following motives could have lain behind the decision to publish the articles? (*a*) to undermine the Government; (*b*) to make the truth known; (*c*) to please those readers who had disagreed with the Suez policy; (*d*) to take advantage of the news-value of Mr. Churchill's opinions; (*e*) to increase circulation.

H. "The outstanding function of the Press is to gather, make known, and to interpret news of public interest."

(WICKHAM STEED in *The Press*)

1. Give three possible reasons why a newspaper, having gathered a certain piece of news, might not make it known.
2. Why is it desirable that the plain facts of the news and their interpretation should be kept separate?
3. What is the proper place in a newspaper for such interpretation?
4. Why is it only fair that the newspaper should reveal from what angle it interprets the news?

54. Vocabulary

1. Look up the meaning of these words, and use each one to fill one of the blanks in the piece below.

fallible	hoard
fallacious	horde
genteel	honourable
gentile	honorary

Everyone, —— and Jew alike, is —— and apt to make mistakes. But it would be quite —— to consider the

present matter as merely a case of error, no matter how —— and respectable the man's family may have been. An assailing —— of errors could do their worst and still leave a man's honour intact. But not so in this case. For surely it was far from —— of him to pilfer behind the —— secretary's back and then accuse him of making a —— of the Club's food supplies to his own advantage.

2. "Industrial" is an adjective corresponding with the noun "industry", and means to do with industry. Find an adjective ending in -al that corresponds with each of the following:

music	arithmetic	medicine
economy	mathematics	sphere
herb	method	beast
element	space	symmetry
proportion	coast	triumph

55. Illustrations

Closely allied to and often overlapping the use of repetition is the use of illustration, which is employed quite legitimately, as a rule, to make a meaning more clear. But if we wish to be able to reduce a passage to its bare essentials, we must know how to strip off the inessentials. Illustrations do not change the essential meaning, and can be dispensed with, leaving the solid fact that is being illustrated. Consider this sentence:

She belittled everything he had been through, making light of his sufferings, and laughing away the hardships of his imprisonment.

It is clear that two examples are here given of the belittling, to illustrate the "everything" she belittled. The solid fact is that she belittled everything he had been through.

Shorten the following by omitting all illustrations:

1. This tree has always borne large plums. Last year they looked almost as big as tennis balls.
2. All illnesses, (including pneumonia and scarlet fever,) had fallen to his lot.
3. Just as Napoleon before him, Hitler failed to conquer Russia.
4. It was perfect weather, with genial warm sunshine, tempered most agreeably by a north-westerly breeze.
5. Whatever fish are likely to think a jaunt into the country agreeable, will be sure to find me ready to receive them: butts, plaice, flounder or any other.
6. The situation of our island, (which was described as a jewel set in a silver sea,) encourages sea-mindedness, awareness of the uses to which the sea can be put.
7. All the world's a stage,
   And all the men and women merely players:
   They have their exits and their entrances.
8. Next came the use of simple mechanical methods of making many copies of one book. For example, the manuscript was carefully copied on to blocks of wood, and the rest of the block around the letter cut away, so that the writing stood out in relief. This was then inked over and copies pressed, or printed off, on paper.
9. The Bedouin's dread of a city is one of the most painful mental afflictions I have ever had the occasion to witness. (In omitting the illustration it will be necessary to alter "one of the most".)
10. If we contrast the present habit of going unarmed, with the dire necessity of those days, when his weapons were a man's constant companions, we can see how far the race has travelled the road to peace. (Does the main clause express the main idea? When stripped, the main idea will need restating more positively.)

56. Figurative Language

Although a single adverb often does its work perfectly, sometimes greater vigour or atmosphere can be gained by using an adverb phrase containing a metaphor or simile. Notice the improvement in these sentences:

He was dressed *shabbily*——He was dressed *like a tramp.*
Quickly the job was done——*In the twinkling of an eye* the job was done.
It was done *secretly*——It was done *behind my back.*

A. Make the following sentences more effective by replacing the underlined adverb by a figurative adverb phrase:

1. He ran off *quickly.*
2. She sang *beautifully.*
3. He set about it *cunningly.*
4. The sun beat down *fiercely.*
5. He answered *wisely.*
6. She spoke *ironically.*
7. He obtained it *slyly.*
8. We *narrowly* escaped death.
9. She showed herself off *proudly.*
10. They walked *together.*

B. Now shorten these sentences by using single adverbs instead of adverb phrases.

1. She sang like a nightingale.
2. She was received with open arms.
3. They behaved like brutes.
4. He batted like a second Bradman.
5. The enemy was armed to the teeth.
6. He picked it up on the sly.
7. They worked like Trojans.
8. We were packed in like sardines.
9. We waited with bated breath.
10. He entered the debate under false colours.

We have seen that similes have a useful part to play in making language effective; but often to the writer who has to write very concisely they are verbose. Take for example:

He was as dark complexioned as a negro in a long tunnel at midnight.

By getting rid of the simile, this can be shortened to: He was extraordinarily dark complexioned.

A simile is a form of illustration. So, to shorten a sentence containing one, we must find the solid literal meaning behind the illustration. Here it is the extraordinary darkness of complexion.

Metaphors are more condensed than similes; but sometimes they are very colourfully elaborated, usually with the help of repetition for the sake of emphasis. When this is so, if brevity is our aim, we must again get behind to the solid literal fact. Here is an example:

He hoped the Nazi state would crumble into dust and be scattered by the winds to the four corners of the earth.

The solid literal fact behind this colourful elaboration is that he hoped the Nazi state would be utterly destroyed.

From previous exercises on circumlocution it will be realised that other figures of speech, especially euphemism, litotes and hyperbole, can give rise to verbosity—sometimes unpardonably.

C. Shorten the following by expressing them in literal form without elaboration or repetition.

1. The commonwealth itself would, in a few generations, crumble away, be disconnected into dust and powder of individuality and at length dispersed to all the winds of heaven. BURKE. (Express adverb phrase of time by an adverb.) early
2. Is the practice of rising with the lark a cause of long life?

3. The Owenite Utopians were shooting at the moon with ineffectual arrows, and setting their hopes on an inaccessible El Dorado.
4. The headmaster came in looking as happy as a schoolboy in a pantry.
5. He departed this life by a self-inflicted passing.
6. He was as tall as the Woolworth building in New York.
7. Pleasures are like poppies spread—
   You seize the flower, its bloom is shed;
   Or like the snow-flake in the river—
   A moment white—then melts for ever. BURNS
8. She was a doctor of no inconsiderable or ordinary qualifications.
9. At once they rushed
   Together, as two eagles on one prey
   Come rushing down together from the clouds,
   One from the east, one from the west.
   MATTHEW ARNOLD
10. Life's but a walking shadow: a poor player,
    That struts and frets his hour upon the stage,
    And then is heard no more; it is a tale
    Told by an idiot, full of sound and fury,
    Signifying nothing. SHAKESPEARE
    (Reduce to four or five words.)
11. Are you making your livelihood by raiding upon the coast? (Euphemistic; condense to four words.)
12. He worked from the first flush of the rising sun till when the crickets sing.

57. Composition

Here are some suggestions:

The ideal newspaper as you would have it
The ideal school magazine
Newspaper *versus* B.B.C. for news

Article for newspaper on the need for an international police force

A letter to a newspaper, advocating that homework be abolished

A newspaper article on how you would reform the world

An article advocating that English spelling be made logical

58. Direct Speech

Turn the following into direct speech. That is, give as far as possible the words actually spoken.

Alice timidly asked the Cheshire cat to be good enough to tell her which way she ought to go to get out from there. The cat replied that it depended a good deal upon where Alice wanted to get to. Alice said she did not care much which way she went so long as she got somewhere. The cat retorted that Alice was sure to do that if she only walked long enough.

59. Phrases and Clauses

Study this passage carefully, and then pick out the items asked for below.

In this country a man is entitled to express his opinions and beliefs, and one of our responsibilities is to inspire the tolerance which can make this possible. A boy when he leaves school should have some understanding of the policies of different newspapers and journals. He should realize that the free press, though it has its dangers, is yet one of the finest possessions into which he has been born. There is a danger at present of taking our freedom so much for granted that we are blind to its value and suffer its curtailment with too much equanimity.

(*The Assistant Master Speaks*) H. CAUDWELL

1. an adverb phrase of place
2. an adjective clause qualifying "tolerance"

3. an adverb phrase of time
4. an adverb phrase of manner
5. a complex sentence
6. a noun clause
7. an adverb clause of result
8. a co-ordinate main clause
9. a subordinate clause co-ordinate with another
10. a double-complex sentence

60. Speech Training

A. Passages for general practice:

1. My ideal newspaper would give "all the news that's fit to print" as vividly as possible, whether the news suited its "policy" or not. For its policy would fit the facts; it would not suppress or gloss over facts to suit "policy". In cases of doubt whether discretion might not be the better part of publicity it would give publicity the benefit of the doubt. To no Government, statesman or person would it lend support for other than public reasons, publicly stated. It would be the servant of the public, to whose welfare alone it would acknowledge allegiance, albeit without the misguided sycophancy that flatters an imaginary public and assumes that readers "would not stand" plain speaking. A faithful servant tells his master the truth. . . .

It would strive for Peace, without pacifism. It would make clear the vital things for which nations and men may fitly fight and fitly die, if there be no other way of upholding them. Never would it fall into the grievous error of thinking the avoidance of conflict the same thing as peace. Against the brutal stupidity of the war-method of dealing with disputes between nations it would strive with all its might; yet always remembering that the hearts of men will never be weaned from war, with its spirit of life-risking adventure, unless peace enlist the spirit of self-

devotion and self-sacrifice in ways worthier than those of war.

(*The Press*) WICKHAM STEED

2. You cannot hope
to bribe or twist,
Thank God! the
British journalist.

But, seeing what
the man will do
Unbribed, there's
no occasion to.

(*The Journalist*) HUMBERT WOLFE

B. Debate. A motion, acceptable by the majority of the class, must be chosen. The Proposer and Opposer should prepare speeches in advance, and deliver them from notes only. If there are Seconders, these should prepare shorter speeches in collaboration with the Proposer or Opposer, so that they may have time to deal with their opponent's points. The rest of the class should have fresh points to contribute when the debate is thrown open to all; but to make a lively debate a good deal of criticism of points already raised is required.

Here are some suggested motions:

that examinations are unnecessary
that aunts are a nuisance
that it is foolish to give money to beggars
that the school should be run more democratically
that no one should earn more than £1000 a year
that a good brain is better than a good memory
that the conscription of all boys and girls for a year on leaving school would be a good thing
that the decimal system be adopted in this country
that reports should be abolished

Chapter 7

TEST (2)

61. Give one word to convey exactly the meaning of the following:

intended to produce reform
make into classes
turn into liquid
(to) cut short
(a) complete change of form
liable to make mistakes
having method
serving without pay
concerned with intellectual development (c . . .)

62. Embody the following words in sentences of your own that will prove you know how to use them.

assign
unparallelled
falsify
editorial
pacify
genteel

63. Punctuate this anecdote, remembering to paragraph the dialogue properly.

What is the formula for water asked the science master of a class of junior boys he picked out a boy to answer H I J K L M N O spelt out the boy in question whats that cried the master the boy looked at him in obvious surprise then slowly repeated the letters what on earth are you driving at who gave you that funny idea asked the teacher you sir was the boys reply you said in class yesterday that the formula for water was H to O.

64. Tell the following story as far as possible by dialogue alone. That is, turn it into direct speech.

His Majesty's Inspector offered sixpence to any little girl in a certain primary class who could ask him a question he could not answer. After a long silence up shot a hand. The Inspector asked the owner what the question was. In the usual mode of address she asked him why she was like a dead horse. The Inspector was floored and admitted his defeat, telling the little girl that she must tell him the answer to her question. She replied that it was because she was waiting for the tanner.

65. Find out what is unfortunate about these sentences; then rewrite them to give them their correct meaning.

1. For the last six miles of my journey on horseback I walked.
2. The population of London is very dense.
3. In the houses of the slums the drains are in an appalling state, and quite unfit for human habitation.
4. Victoria was our longest Queen on the throne.
5. Chicago is nearly at the bottom of Lake Michigan.
6. The fire of London burnt down many churches and purified the city.

66. Mark the rhythm of the following lines, and name the metre.

1. And the cheers and the jeers
   Of the young muleteers
2. And like a dam, the mighty wreck
   Lay right athwart the stream
3. Higher still and higher
   From the earth thou springest
4. And like a dying lady lean and pale
   Who totters forth, wrapped in a gauzy veil
5. Under the wide and starry sky
   Dig the grave and let me lie

67. By using any of the methods we have so far studied, shorten the following sentences without losing any of the essential meaning.

1. He played the stroke in a brilliant manner.
2. The story was such that we could not believe it.
3. Tell your story in a few words only.
4. Come at an early hour.
5. It was of such smallness that it would have been an exaggeration to describe it otherwise than insignificant.
6. He acted with the savagery of a second Hitler.
7. Bring whatever you like: buns, cakes, apples, oranges, lemonade—anything.
8. She was absolutely tip-top in the discharge of her maternal duties.
9. We saw some huge beeches, almost as large as those of Windsor Park.
10. She appeared to seem to be a girl of fifteen years old.
11. The place of residence of the uniformed upholder of the law was situated on an eminence in the vicinity of a place of worship.
12. He tells the most wild fairytales: you cannot believe him.
13. An elephant has the strength of a thousand Hercules.
14. I saw her sway as insecurely as a feather buffeted by a high wind in mid-ocean.
15. The flavour of the wine and its deep generous warmth brought to his mind all the richest and friendliest, the most golden things of this world, so that he seemed to be drinking whole happy Septembers, glowing interiors by Rembrandt, Beethoven slow movements for strings, seas and sunsets where merchantmen crowded with sail went swaying and glimmering.

68. Pick out all the figures of speech in the following quotations, and explain how they gain their effect.

1. Cowards die many times before their death.
2. My strength is as the strength of ten,
   Because my heart is pure.
3. This road is only temporarily up—Death is permanent. (Warning to motorists.)
4. The lake, in which the shadows of a castle sleep, is as old as Adam.
5. The evil that men do lives after them;
   The good is oft interred with their bones.
6. They gave us a Gargantuan feast.
7. Tomorrow is an old deceiver, and his cheating never grows stale.
8. The hope, and not the fact, of advancement, is the spur to industry.

69. *Without clearness* of expression clearness *of thought* is impossible. No one can set down clearly *what is not clear to him*; and the effort *to secure clearness* of expression is a great step *towards clearness* of thought. The thought may be wrong; *but the very clearness of a difficulty helps us to clear it up.*

(*English for the English*) GEORGE SAMPSON

In the above paragraph the italicised groups of words are, in the order of their appearance:

adverb phrase
adjective phrase
noun clause
infinitive phrase
adjective phrase
main clause

Study each one carefully, and then describe its function.

Chapter 8

END OF FIRST TERM

70. *Spelling-bee.* Only the Question Master may have the book open.

trespasser	collaborate	surfeit
ambiguity	euphemistically	gaoler
disappearance	antithesis	conspicuous
separately	anxious	ceiling
immediately	discipline	architect
pneumonia	haemorrhage	scientifically
incorrigible	unnecessarily	pandemonium
labelled	characteristic	remittance
irrelevant	argumentative	deteriorate
perseverance	predecessor	aesthetic

71. What are the personal names of these?

Lewis Carrol	Home Secretary
George Eliot	Foreign Secretary
Poet Laureate	Archbishop of Canterbury
G.B.S.	President of U.S.A.
"Q"	Soviet Ambassador in London

72. What is the meaning of these foreign phrases?

tempus fugit	infra dig.
dramatis personae	cul de sac
en route	ad nauseam
esprit de corps	nem. con.
hors de combat	pro tempore
compos mentis	status quo

73. Give the meaning of the following abbreviations :

B.C.	i.e.	M.P.S.
C.B.	J.P.	Q.E.D.
Bart.	K.C.B.	U.S.S.R.

74. Who were these mythological characters?

Cerberus	Pegasus	Achilles
Ceres	Phoebus	Theseus
Cupid	Aeolus	Vulcan

75. Who wrote these poems?

Hiawatha	Pied Piper of Hamelin
Cargoes	John Gilpin
Canterbury Tales	The Revenge: A Ballad of the Fleet

76. In what books do these appear?

Man Friday	David Balfour
The Lilliputians	Mr. Micawber
John Ridd	Snodgrass
Mrs. Malaprop	Denys and Gerard

77. What are the Christian names of these authors?

Bunyan	Dr. Johnson	Cowper
Kipling	Doyle	Browning
Tennyson	Ransome	Austen

78. Who publishes?

The World's Classics	The Thinker's Library
Everyman Library	Penguins
English Today	Eagle

79. What are the following?

Court of Petty Sessions	The High Court of Justice
Court of Quarter Sessions	Court of Summary Jurisdiction
The Assizes	County Court

80. As what are the following famous?

Cervantes	Rupert Brooke
Eileen Joyce	Brahms
Tchaikovsky	Leonardo da Vinci
Laurence Olivier	Lenin
J. B. S. Haldane	Tolstoy
Orville Wright	Don Bradman
Julian Huxley	R. B. Sheridan
George Eliot	Rembrandt
Christopher Wren	Burbage

81. Explain each of these Local Government terms:

a ward	the Director of Education
the electorate	Education Committee
polling booth	Highways Committee
alderman	by-laws
Town Clerk	the M.O.H.
Public Assistance	rateable value

82. Explain these terms connected with books :

the spine of a book	non-fiction
a first edition	a bibliography
second impression	Dewey's system
a publisher's blurb	autobiography
a reference library	belles lettres
a publisher's list	fly-leaf
dust cover	a literary agent

83. Explain the following newspaper terms :

the leader	Our Own Correspondent
a sub-editor	Features Editor
a scoop	Yellow Press
The Press Association	Reuter
The Hulton Press	a rotary press

SECOND TERM

THE TERM BEGINS

Chapter 9

DRAMA

There is in the mind of the average theatre-goer a prejudice against tragedy. "When I want to go to the theatre I want to see something cheerful. There is enough pain and tragedy in ordinary life, without showing it to us on the stage." If he does not use this well-tried formula, he will complain of a tragic play that it is "morbid" and "depressing". So some plays are, without doubt; but such plays fail to be tragic. There is nothing morbid or depressing about tragedy. The Greeks, who were accustomed to sit out trilogies of three tragedies on end, valued them for their cathartic or purifying effect upon the emotions. The tragedies of Shakespeare draw audiences again and again. "Hamlet" in particular can be relied upon to fill a theatre. It is not only that the story is exciting, that it offers opportunities for great acting, that it contains passages familiar to the majority of educated people. It is that, again and again, it engages their sympathies, stirs their emotions, and fortifies them in their struggle with circumstances. No play in our language comprehends so wide a range of life. It appeals to the navvy in the gallery as well as to the connoisseur in the stalls. It has something for everybody.

Naturally, no one is always in the mood for tragedy. There are times when we need to laugh, when we deliberately avoid anything that will challenge our mind or our emotions. But if we restrict our theatre-going to these occasions, we are going to miss one of the greatest sources of strength and pleasure which life has to offer. It is

difficult, in England, at any rate, not to sound priggish when talking of the pleasure one gets from art. When the man who frequents symphony concerts assures us that he also loves jazz, we are apt to imagine in his voice a note of condescension. However, the risk must be run. I will confess, therefore, that I am in many ways a person of thoroughly vulgar tastes. I suppose that at one time no amateur had a much wider acquaintance with low comedians than I had, especially of the kind that appears in pantomime. It is not affectation that takes me to the Palladium and to the Ring, Blackfriars, for there is no one whom I can hope to impress by going. I go because I like it. I enjoy as much as anyone the works of Mr. Ben Travers, the virtuosity of Mr. Leslie Henson, the solemn gambols of Mr. Sidney Howard. But there is a time for everything: and I cannot compare the pleasure I get from a farce or a revue with that which I have had from fine performances of Hamlet, Macbeth, or Othello.

Please understand that I am apologising for neither taste. I simply mean that they are not mutually exclusive. If you enjoy farce, you can enjoy tragedy. If you enjoy "Hamlet", you cannot afford to miss Mr. Leslie Henson. Provided always it is good of its kind, the more that we enjoy the better. There is no virtue in having one leg or one eye. The philatelist who enjoys cricket is one up on the philatelist who doesn't. If you only enjoy farce, and I enjoy farce and tragedy, I am one up on you. Or rather, two up: because there is a lot more to be got out of tragedy than out of farce. Tragedy springs from a deeper understanding of life.

(*Common Sense About Drama*) L. A. G. STRONG

84. Comprehension Test

1. This is mainly argument. What does it argue about?
2. To persuade the audience to accept his point of view, the writer meets the objection of an imagin-

ary opponent. Give an example. In what sense does this prepare the ground for what is to follow?

3. The style of a piece of writing depends largely upon whom it is intended for. Both this extract and that by Geoffrey Crump (Chapter One) are persuasive argument; yet there is a slight difference in the styles. Describe this difference and try to account for it.
4. In what way were classical tragedies valued?
5. By explaining what real tragedy can do, show in your own words why it cannot be depressing.
6. Towards the end of each paragraph we are told that the superiority of tragedy lies in its great range. Quote the relevant parts.
7. How is the transition made from the first paragraph to the second?
8. What does a "catholic taste" mean? Where does Mr. Strong first approve of a catholic taste in drama?
9. Find a sentence in the last paragraph where the desirability of a catholic taste is laid down as a general principle.
10. Where does he come down to the level of the common man? (The clue to this is his use of a word meaning "of the people".) What is the point of his doing this?
11. A clause towards the end of the second paragraph restates the first sentence of the paragraph in a more general form. Find it.
12. Show that in the third paragraph the second sentence illustrates the first; the third, the second; and the fourth the third. What is the use of all this illustration?
13. The fifth sentence sums up the first four in very general terms. The sixth and seventh sentences

give to this generalisation illustrations beyond the bounds of drama. What does the seventh do? And of what is it virtually a repetition?

14. We now see that this argument is so persuasive that the last paragraph consists of driving home the writer's point of view in a succession of different ways. Generalise this point of view in relation to drama only.

15. The extract is rounded off by references to a special aspect of this point of view, which the writer wishes to keep before the reader's mind. What is this special aspect?

85. Vocabulary

1. Give one word from the extract to convey each of the following:

opinion formed beforehand
sickly, in ideas
set of three literary compositions
affording outlets for emotion, as in drama
make sure
critical judge, especially in matter of taste
stooping friendliness to inferiors
one who cultivates a thing he is fond of as a pastime
(a) superior showing off
a collector of stamps

2. The Latin prefixes ante- and pre- both mean "before". Thus "prefix" means something "fixed before", and "anteroom" means "a room before another". By using one or other of these prefixes form new words from the following:

position	amble	date
natal	mature	caution
destination	determine	diluvian
judge	sentiment	penultimate

86. Dramatic Dialogue

1. Recast this conversation from Dickens' *Christmas Carol* to make part of a play. The Cratchits are waiting for the rest of the family before starting their Christmas dinner.

"What has ever got your precious father, then?" said Mrs. Cratchit. "And your brother, Tiny Tim! And Martha warn't as late last Christmas Day by half an hour."

"Here's Martha, mother!" said a girl, appearing as she spoke.

"Here's Martha, mother!" cried Sammy and Sue. "Hurrah! There's *such* a goose, Martha!"

"Why, bless your heart alive, my dear, how late you are!" said Mrs. Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her.

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, mother!"

"Well, never mind so long as you are come," said Mrs. Cratchit. "Sit ye down before the fire, my dear, and have a warm, Lord bless ye!"

"No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

So Martha hid herself, and in came little Bob, the father, and Tiny Tim upon his shoulder.

"Why, where's our Martha?" cried Bob Cratchit, looking round.

"Not coming," said Mrs. Cratchit.

"Not coming!" said Bob, with a sudden declension in his high spirits. "Not coming upon Christmas Day!"

Martha didn't like to see him disappointed; so she came out prematurely from behind the door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper.

2. Turn into reported speech this extract from the conspiracy scene of *Julius Caesar*. Your version will lose its verse form and look like an extract from the reported conversation of some novel. Begin: Cassius wondered what they should do with Cicero, and asked. . . .

Cassius. But what of Cicero? Shall we sound him?
I think he will stand very strong with us.
Casca. Let us not leave him out.
Cinna. No, by no means.
Metellus. O! let us have him; for his silver hairs
Will purchase us a good opinion
And buy men's voices to commend our deeds;
It shall be said his judgment rul'd our hands;
Our youths and wildness shall no whit appear,
But all be buried in his gravity.
(N.B.—Bring out the sarcasm of this.)
Brutus. O! name him not: let us not break with him;
For he will never follow anything
That other men begin.
Cassius. Then leave him out.
Casca. Indeed he is not fit.
Decius. Shall no man else be touch'd but only Caesar?
Cassius. Decius, well urg'd. I think it is not meet,
Mark Antony, so well belov'd of Caesar,
Should outlive Caesar: we shall find of him
A shrewd contriver; and, you know, his means,
If he improves them, may well stretch so far
As to annoy us all; which to prevent,
Let Antony and Caesar fall together.
Brutus. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Caesar.
Let us be sacrificers, but not butchers, Caius.

87. Condensing

A good deal of repetitive verbosity is caused by the use of sentences and clauses when phrases or single words will express the sense more briefly. Consider this series of sentences:

(*a*) We were on horseback.
(*b*) The sun was setting.
(*c*) We set out for a ranch.
(*d*) It belonged to a man.
(*e*) His name was O'Hara.
(*f*) He was a friend of ours.

This could have been expressed more neatly as a complex sentence, each simple sentence becoming a clause, thus:

We, who were on horseback, set out, as the sun was setting, for a ranch which belonged to a man who had the name of O'Hara and was a friend of ours.

But this complex sentence is no shorter, because we retain most of the repetition in the series of simple sentences. If we wish to shorten it and yet retain all the original points, we must find a single word or phrase for each of the simple sentences in the one case, and for each of the clauses in the other. An exception will be the main clause which, making the main point, will remain as it is. Thus the first becomes "mounted", the second "at sunset", the fourth "belonging to", the fifth "O'Hara", the sixth "our friend". We can then shorten it to one simple sentence:

At sunset we set out, mounted, for a ranch belonging to our friend O'Hara.

A. Shorten each of the following series of sentences by recasting it into one simple sentence, using not more than the number of words indicated.

1. We trudged on.
We trudged over wide stubbles.
The stubbles were thick with innumerable weeds.
(10)

2. This happened at eight o'clock next morning.
I set out with my guide.
My guide was a shoemaker.
We travelled across a desolate countryside. (16)

3. The wind sighed outside the hut.
The wind moaned outside the hut.
The wind whistled outside the hut.
(Multiple sentence, 10 words)

4. It was just before the clock struck eight.
Mr. Smith opened the door.
Mr. Smith saw a policeman.
The policeman was dressed in plain clothes. (14)

5. The politician addressed a meeting.
The meeting consisted mainly of men and women.
Some of the men and women had brought their children along to the meeting. (15)

6. There was a vast gathering.
It was composed of men and women.
These men and women stood in the streets.
They were excited.
They were waiting for the Foreign Minister.
The Foreign Minister was on his way back to London. (16)

B. Shorten the following sentences by recasting them into simple sentences, replacing each clause, except the main one, by a phrase or word.

1. He is the man who has the limping action. (5 words.)
2. We watched a wave which had a white crest and looked superb. (7)
3. When it was dark, we were attacked by the lion which had been wounded. (9)
4. When the next day arrived the politician addressed a meeting which consisted of his own followers. (12)

5. We were introduced to a man who had a name that sounded funny when you heard it, in spite of the fact that it was a short one. (17)
6. The man who was large and who wore shabby clothes did stagger because he was wounded, though reports have been made to the contrary. (14)
7. Art that is really great does not require that anyone should justify it. (6)
8. Great tragedy has an effect that is like the purging of the emotions. (4)

88. Word Derivations

By using your dictionary, give the derivation of these words.

coffee	sonnet	bus	commando
paper	skipper	cuckoo	barber
encore	falcon	telephone	beef

89. Punctuation

Punctuate this anecdote about the ignorant Squire as told by A. S. Neill.

the school inspector was dining with the local squire funny thing happened in the village school today he said I was a little bit ratty and I fired a question at a sleepy-looking boy at the bottom of the class here boy who wrote Hamlet the little chap got very flustered p-please sir it wasna me the squire laughed boisterously and I suppose the little beggar had done it after all he cried.

90. Paraphrase

Paraphrase this passage comparing English theatres with Italian. The spelling has already been modernised.

I was at one of their play-houses (in Venice), where I saw a comedy acted. The house is very beggarly and base

in comparison of our stately play-houses in England: neither can their actors compare with us for apparel, shows and music. Here I observed certain things that I never saw before. For I saw women act, a thing that I never saw before, though I have heard that it hath been sometimes used in London; and they performed it with as good a grace, action, gesture and whatsoever convenient for a player, as ever I saw any masculine actor.

THOMAS CORYAT (1611)

91. Composition

Write a dialogue that has a suitable opening and conclusion which make it complete in itself. Here are some suggestions:

1. Between two monkeys at the zoo, discussing some of the visitors
2. Between your cat and dog, discussing you and your family (Read *Tobermory*, a short story by Saki.)
3. Between a very tall person and a very short person, each maintaining the advantages of his own height
4. Between someone who wants cinemas to open on Sundays and someone who does not
5. Between two old men recalling "the good old days"
6. Between Mr. Pickwick and Sam Weller
7. Between yourself and a too eager salesman

92. Verse

A. Fill in the blanks of the poem below with words suitable in meaning, dignity, rhythm and rhyme.

Behind the footlights hangs the rusty baize,	**a**
A trifle shabby in the upturned ——	**a**
Of flaring gas, and curious eyes that ——.	**a**
The ——, methinks, perhaps is none too wide	**b**
And hardly fit for royal Richard's ——,	**b**
Or ——'s bulk, or Denmark's youthful pride.	**b**

Ah, well! no passion walks its humble boards; c
O'er it no king nor valiant Hector ——. c
The simplest skill is all its space ——. c

The song and jest, the dance and trifling play, d
The local hit at follies of the ——, d
The trick to pass an idle hour ——; d

For these, no —— that announce the Moor, e
No blast that makes the hero's welcome sure; e
A single fiddle in the overture! e

B. 1. Without altering the order of the words, rewrite the passage below as ten lines of blank verse. (The Chorus of Shakespeare's *Henry V* is asking the audience to imagine part of the action.)
2. Point out the line that has an extra unaccented syllable at the end of the line.
3. Find two striking instances where the foot changes from the normal iambic to trochaic. (Inverted stress.)
4. Where is a syllable slurred over to make a two-syllabled foot? (*e.g.* "the ailing" would become two syllables if the vowel of "the" were slurred over thus: "th' ailing".)
5. Where does the blank verse become a rhymed couplet?

Linger your patience on; and well digest the abuse of distance, while we force a play. The sum is paid; the traitors are agreed; the king is set from London; and the scene is now transported, gentles, to Southampton; there is the playhouse now, there must you sit: and thence to France shall we convey you safe, and bring you back, charming the narrow seas to give you gentle pass; for, if we may, we'll not offend one stomach with our play.

93. Speech Training

1. His thoughts are not peculiarly original; few indeed even of his greatest lines cannot be parallelled, as scholars have shown, in the writings of his predecessors, but he had the alchemist's powers of converting other men's copper into the finest gold.

Two qualities were his especially: a zest insatiable for every kind of experience, even exceeding Solomon's, which makes for "wisdom and understanding exceeding much, and largeness of heart, even as the sand that is on the sea-shore"; and a power over words which is inscrutable.

(*Shakespeare*) G. B. HARRISON

2. All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then the whining scholboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,

With spectacles on nose and pouch on side,
His youthful hose, well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

(*As You Like It*) SHAKESPEARE

Chapter 10

DESCRIPTIVE

The room is, of course, very clear and clean and simple; not by any means cheaply equipped, but designed to economize the labour of redding and repair just as much as possible. It is beautifully proportioned, and rather lower than most rooms I know on earth. There is no fireplace, and I am perplexed by that until I find a thermometer beside six switches on the wall. Above the switchboard is a brief instruction: one switch warms the floor, which is not carpeted, but covered by a substance like soft oilcloth; one warms the mattress (which is of metal, with resistance coils threaded to and fro in it); and the other warms the wall in various degrees, each directing current through a separate system of resistances. The casement does not open, but above, flush with the ceiling, a noiseless rapid fan pumps air out of the room. The air enters by a Tobin shaft. There is a recess dressing-room, equipped with a bath and all that is necessary to one's toilet, and the water, one remarks, is warmed if one desires it warmed, by passing it through an electrically heated spiral of tubing. A cake of soap drops out of a store machine on the turn of a handle, and when you have done with it, you drop that and your soiled towels and so forth, which also are given you by machines, into a little box, through the bottom of which they drop at once, and sail down a smooth shaft. A little notice tells you the price of your room, and you gather the price is doubled if you do not leave the toilet as you found it. Beside the bed, and to be lit at night by a handy switch over the pillow, is a little clock, its face flush with the wall. The room has no

corners to gather dirt, wall meets floor with a gentle curve, and the apartment could be swept out effectually by a few strokes of a mechanical sweeper. The door-frames are of metal, rounded and impervious to draught. You are politely requested to turn a handle at the foot of the bed before leaving the room, and forthwith the frame turns up into a vertical position, and the bedclothes hang airing. You stand at the doorway, and realize that there remains not a minute's work for anyone to do. Memories of the foetid disorder of many an earthly bedroom after a night's use float across your mind.

And you must not imagine this dustless, spotless, sweet apartment as anything but beautiful. Its appearance is a little unfamiliar of course, but all the muddle of dust-collecting hangings and witless ornaments that cover the earthly bedroom, the valances, the curtains to check the draught from the ill-fitting wood windows, the worthless, irrelevant pictures, usually a little askew, the dusty carpets, and all the paraphernalia about the dirty, black-leaded fireplace are gone. But the faintly tinted walls are framed with just one clear coloured line, as finely placed as the member of a Greek capital; the door handles, and the lines of the panels of the door, the two chairs, the frame-work of the bed, the writing-table, have all that final simplicity, that exquisite finish of contour, that is begotten of sustained artistic effort. The graciously shaped windows each frame a picture—since they are draughtless, the window-seats are no mere mockeries as are the window-seats on earth—and on the sill, the sole thing to need attention in the room, is one little bowl of blue Alpine flowers.

(*Modern Utopia*) H. G. WELLS

94. Comprehension Test

1. This is a description of an ideal room of an inn. It is taken from a book in which H. G. Wells is

forecasting an ideal state of things to come. How can you tell this from the opening sentences?

2. Quote the author's way of saying that the primary purpose of room design is to save labour.
3. Being scientifically trained, Mr. Wells shows a great interest in the hygiene of the room. Quote any three instances to substantiate this assertion.
4. What takes the place of the old-fashioned fireplace?
5. Mr. Wells seems not to like carpets. His reason is implied in the second sentence of the second paragraph. How?
6. How is the room ventilated?
7. What reason can you think of for the clock face being flush with the wall?
8. What sort of contrast does the writer use to show the superiority of his ideal room over an earthly one?
9. Show that Mr. Wells believes that good furniture should be simple.
10. In what sense were the window frames pictures?
11. The author rounds off his description by dwelling upon one little thing that seems to sum up the whole spirit of the room. What is it?

95. Vocabulary

1. Give one word from the extract to convey each of the following:

puzzled in mind
(a) place set back
not allowing passage
perpendicular to plane of horizon
short curtain round frame of bedstead
twisted to one side
accessory odds and ends
of the highest beauty

2. The endings -ent and -ant cause some confusion since they are both pronounced alike. Which ending does each of the following incomplete words take? Check your answers by reference to a dictionary.

toler-	arrog-	delinqu-
consist-	adjut-	malign-
adjac-	fraudul-	mendic-
vali-	flagr-	malevol-
benevol-	exorbit-	diffid-

3. Give an adjective which corresponds with each of the following. Avoid participles.

audacity	rectangle	tempest
invent	gas	combustion
decide	compare	benefit
harmony	extend	diet
produce	compel	picture
Hercules	expand	memory
flax	volume	strategy

96. Composition

1. Write a description of your own ideal modern room. Plan it carefully, and remember that the main principle about your room should run as the central idea throughout your description, just as the idea of hygienic fitness for purpose runs through the whole of Mr. Well's description of the inn-room. Here is one way of planning it:

(*a*) Introduction: general principle—applied to proportions
(*b*) Principle applied to colouring and texture
(*c*) Principle applied to design of furniture
(*d*) Principle applied to heating, lighting, ventilation
(*e*) Principle applied to ornaments
(*f*) Conclusion: summing up or reiterating or rounding off

2. Alternatively, describe in less detail an ideal house that could be built today. Again make sure that there is a central idea that is borne out by every part of the house: *e.g.* fitness for living in.

97. Noun Clauses

Consider these sentences:

The idea, *hiking*, was interesting.
The idea, *going on a hike*, was interesting.
The idea, *that we should go on a hike*, was interesting.
He simply said this, *that we should go on a hike.*
The idea *that he mentioned* was interesting.

In the first sentence "hiking", a noun (gerund), is in apposition to the noun "idea". It is the "idea" in a more definite form. In the second sentence, the phrase, "going on a hike", is similarly in apposition to "idea". So in the third sentence is the clause "that we should go on a hike". This clause is the "idea". It must therefore be doing the work of the noun "idea". We call it a noun clause in apposition to the noun "idea" in the main clause (The idea . . . was interesting). In the fourth sentence the noun clause is in apposition to the pronoun "this". In the fifth sentence notice that the clause, "that he mentioned", is no longer the idea. It merely tells us which idea was interesting. It is this time an adjective clause qualifying "idea". It is important to think clearly about the difference in function of a noun clause and an adjective clause, because at first sight they sometimes look alike.

Consider two more sentences:

You may write with *pencil.*
You may write with *what you like.*

In the first sentence, pencil is a noun governed by the preposition "with" In the latter, "what you like" is a clause governed in the same way. Since the clause does

the same work as "pencil", it must be a noun clause governed by the preposition "with".

This completes the five kinds of noun clauses, which are:

Noun clause, subject of a verb: *That he noticed us* was surprising.

Noun clause, object of a verb: She said *we might go.*

Noun clause complement of the verb "to be": That was *why he succeeded.*

Noun clause in apposition to a noun or pronoun: The question, *whether we should go*, was a serious one.

Noun clause, governed by a preposition: I can rely on *what she says.*

Analyse the following sentences into clauses:

1. Too late you realise that the worst is to come.
2. I can depend upon how he will work.
3. I must believe in what she has said.
4. There was a rumour that the Prime Minister was ill.
5. It was a silly rumour that we heard.
6. The fact that it is a half-holiday makes no difference.
7. That it was a half-holiday made no difference.
8. This was how he acted the part.
9. She told me that she had been working all day and was very tired.
10. He made this promise, that the book, which he proposed buying, would at least be an interesting one.

98. Condensing

Frequently a writer will say something which, though not specifically stated elsewhere, can reasonably be implied from something said elsewhere. Consider this sentence:

Every hundred yards presented some flowery scene of bank or dell, which greatly added to the picturesqueness of the countryside.

We all know that a flowery scene adds to the picturesqueness of the countryside, so the whole adjective clause could be left to be implied by "flowery scene". Or, better still, we could substitute "picturesque" for "flowery" and make the implication more obvious. Again, "of bank or dell" is implied by "scene", of which it is merely an illustration, and could also be omitted. Thus, if we must be brief, we could retain the essential meaning by shortening it to: "Every hundred yards presented some picturesque scene." By avoiding all wordiness we could reduce it further to: "There were many picturesque scenes."

We have finally reduced twenty words to five, and although the five words are hardly as effective as the twenty, they still convey the essential fact.

When space has to be economized we can do much shortening by omitting in this way things that can be reasonably implied by what has been said elsewhere. You will readily see that these implications will merge into mere redundancy, repetition, or illustration. At their crudest they will be undesirable verbosity that would be better omitted in any case; at their subtlest they become an aid to exact writing.

Shorten the following sentences by cutting out all that can be reasonably implied from something else in the sentence and, where necessary, by simplifying or recasting what is left.

1. He dreamed a dream when asleep last night.
2. The wanderers established themselves on the plain, and built their homes there.
3. The sun was intensely hot; the sky almost cloudless.
4. I gazed till I became dazzled by the glare of the sunshine, oppressed by its very brightness.
5. The Arabs adhere to those ancestral principles of bread-making which have been sanctioned by the experience of ages.

6. The motley congregation was compelled to bend to the will of one man and to move on a common principle of action.
7. The young beechen stems go arching and interweaving overhead, forming a thousand mazy paths, covered by a natural trellis.
8. They built a great city to which they gave the name of Rome. (Note: do most people know that Rome is the name of a great city?)
9. He brought together the most miscellaneous collection of mercenaries who ever fought under one standard.
10. The spirit of knight-errantry might lead us to underestimate his talents, and to regard him merely as a lucky adventurer.
11. The want of foresight prevents the Bedouin from appreciating at a distance of eight or ten days the amount of misery he entails for himself at the end of that period.
12. In the case of John Atkins, deceased, the coffin provided was of the usual order. (Recast avoiding circumlocution and redundant phrase.)

99. Paraphrase

Paraphrase this extract from a letter written during the Wars of the Roses, when life on the coasts was left very much to the mercy of the country's enemies.

And forasmuch as ye will send me no tidings, I send you such as be in this country; Richard Lynsted came this day from Paston and let me weet (know), that on Saturday last past, Dravell, half-brother to Warren Harman, was taken with enemies, walking by the seaside, and have him forth with them; and they took two pilgrims, a man and a woman, and they robbed the woman and let her go, and led the man to the sea; and when they knew he was a pilgrim, they

gave him money, and set him again on the land; and they have this week taken four vessels off Winterton, and Happesburgh and Eccles. (AGNES PASTON to her son.)

100. Corrections

A. Make these little stories as intelligible as possible by giving them their correct punctuation.

1. A class had been asked to write an essay on the funniest thing I ever saw the lazy boy of the class sat dreaming away while the other boys were busy writing soon the teacher went up to see his effort it ran as follows the funniest thing I ever saw was too funny for words.

2. A squad of soldiers was being drilled in the village square several spectators were watching with interest squad two paces forward march bawled the sergeant now isnt that just like those chaps remarked an old lady among the spectators why couldnt he take two paces forward himself instead of making them all move.

B. Rewrite these sentences, giving them their intended meaning.

1. He studies Chemistry on the quiet. He has a special room for his test tubes into which he slips when no one is watching.
2. She called me a fool, and I've witnesses to prove it.
3. "I've done for Mr. Smith", said the char-woman, "and I think I could do for you".
4. Girls wanted, to sew buttons on the second floor.
5. For sale, an antique table by a titled lady going abroad with carved legs.
6. The plane lurched sickeningly, and we came very near being killed more than once.
7. Going to London for the first time, the Underground trains struck me very forcibly.

101. Reproduction

Rewrite the following incident as Jones might have related it to one of his friends not in his class.

The science master noticed that one of his boys was dreaming. The boy was gazing intently out of the window and not following, therefore, the master's blackboard work.

To command attention the master rapped on his desk with a ruler but, this failing to produce the required effect, he shouted, "Jones—Jones—board!"

Jones was brought to earth by his master's stentorian voice, and in a startled manner turned and stammered, "O—oh yes, sir, I am afraid I am rather."

102. Figures of Speech

Pick out the figures of speech and explain how they gain their effect.

1. The politician warned the country against making a leap in the dark.
2. Not for triumph in the battle
   And renown among the warriors;
   But for profit of the people,
   For advantage of the nations.
3. See how semicolon is strutting with pride;
   Into two or more parts he'll a sentence divide.
4. Mr. Goodliar was accused of not speaking the unvarnished truth.
5. True ease in writing comes from art, not chance.
6. Every Age, like every human body, has its own distemper.
7. One thought fills immensity.
8. Method is the mother of memory.
9. So weak was the tea Julia made, it could scarcely stagger out of the pot.

103. Verse

A. Split the following up into verse form.

1. We are the music makers, we are the dreamers of dreams, wandering by lone sea breakers, sitting by desolate streams.
2. In enterprise of martial kind, when there was any fighting, he led his regiment from behind—he found it less exciting.

B. Mark the rhythm and feet of these lines.

1. Soldier, rest! Thy warfare o'er,
   Sleep the sleep that knows no breaking.
2. He was a stalwart Knight and keen
   And had in many a battle been.
3. There was an Archdeacon who said,
   "I take off my gaiters in bed."
4. In the walls of the halls where falls
   The tread
   Of the feet of the dead to the ground.

C. Find which kind of rhythm each of these is written in, and then continue them as far as you can.

1. Macavity's a Mystery Cat: he's called the Hidden Paw—
   For he's the master criminal who can defy the law.
2. You've read of several kinds of Cat,
   And my opinion now is that

104. Speech Training

1. Or perhaps the summer fog was more general, and the meadows lay like a white sea, out of which the scattered trees rose like dangerous rocks. Birds would soar through it into the upper radiance, and hang on the wing sunning themselves, or alight on the wet rails subdividing the mead, which now shone like glass rods. Minute

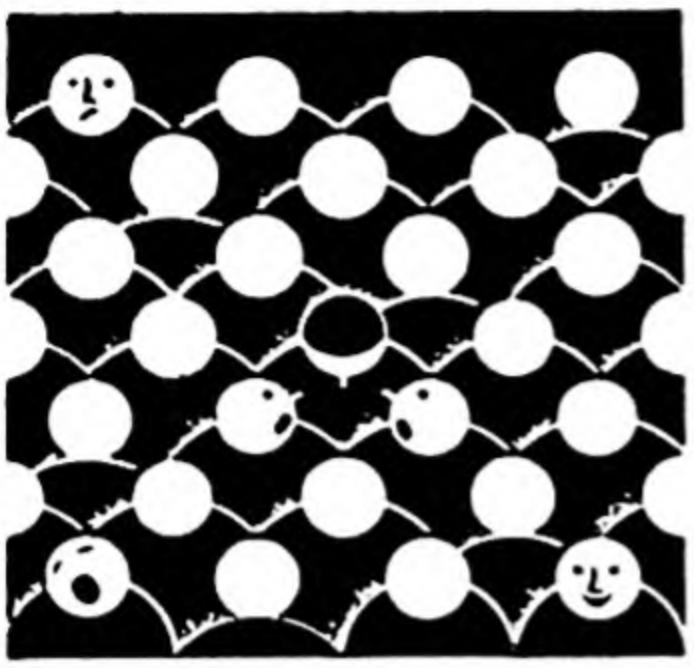
diamonds of moisture from the mist hung, too, upon Tess's eyelashes, and drops upon her hair, like seed pearls. When the day grew quite strong and commonplace, these dried off her; moreover, Tess then lost her strange and ethereal beauty; her teeth, lips, and eyes scintillated in the sunbeams, and she was again the dazzlingly fair dairymaid only, who had to hold her own against the other women of the world.

(*Tess of the d'Urbervilles*) THOMAS HARDY

2. Flooded by rain and snow
In their inexhaustible sources,
Swollen by affluent streams
Hurrying onward and hurled
Headlong over crags,
The impetuous water-courses
Rush and roar and plunge
Down to the nethermost world.

Say, have the solid rocks
Into streams of silver been melted,
Flowing over the plains,
Spreading to lakes in the fields?
Or have the mountains, the giants,
The ice-helmed, the frost-belted,
Scattered their arms abroad;
Flung in the meadows their shields?

H. W. LONGFELLOW



Chapter 11

MEETINGS

Minutes of a meeting of the Newtown Girls' Grammar School Literary and Debating Society on Thursday 18th May, 1944, at 4.15 p.m. in the Lecture Room.

Present: Miss Mary Smith in the chair and twenty-six members.

Apologies for absence were sent by the Vice-Chairman and Miss Hilda Hobbis.

The Minutes of the last meeting were read, unanimously confirmed, and signed.

Business arising: Miss Jane Johnson inquired whether the speakers selected for the end-of-term debate had consented to come. The Secretary replied that the matter would be dealt with under correspondence. Miss Alison Digby asked if the Secretary would in future read the minutes intelligibly, but the Chairman ruled the suggestion out of order as being too personal.

Correspondence: The Secretary then reported that she had received letters from Prof. Isabel Dewhurst and Miss Bankly, of whom the latter had accepted the invitation to speak at the end-of-term debate and the former had been unable to accept owing to a prior engagement. The Chairman therefore asked for nominations of a speaker to take Prof. Dewhurst's place. Several members suggested Miss Eliza Jenkins, and as no other names were brought forward it was agreed that the Secretary should invite her to speak.

Next, the Treasurer presented a statement of accounts to date. Thirty-seven members had paid their subscriptions and the society had £1 6s. 7d. in hand.

Under "any other business", Miss Mabel Tomkins pro-

posed that future meetings should start at 4.20 instead of 4.15 to give members time to attend to their various school duties before coming to the meeting. The resolution was formally seconded by Miss Alison Digby. After some slight discussion the Chairman put the resolution to the meeting. It was carried, there voting for it 15, against 7. Four members abstained from voting.

This concluded private business and the meeting proceeded to the public business of a debate on the motion "that English spelling should be reformed". It was moved by Miss Jane Johnson and opposed by Miss Dorothy James. Miss Penelope Hobson seconded the Proposer and Miss Margaret Clayton the Opposer.

The Proposer contended that our spelling was quite arbitrarily fixed by printers and pedants of the seventeenth and eighteenth centuries and no longer bore any true relation to spoken language. Phonetic spelling, being shorter and simpler, would save gallons of ink and tons of paper every day; would prevent much waste of time teaching children to read; would allow foreigners to learn the language more quickly, and would enable English to become the international language. Reformed spelling would not look ugly once we had grown used to it.

The Opposer argued that there were enough rules to make English spelling reasonably easy to learn as it stood. She disputed that phonetic spelling would make it easier for either child or foreigner to read English, since there are only five letters in our alphabet to represent some twenty different vowel sounds. In any case, if spelling was to be made to fit pronunciation, she wondered whose pronunciation was to be chosen.

A lively debate followed. The Misses Mabel Tomkins, Alison Digby, Joan Summers and Olivia Lees spoke for the motion. The Misses Jean Sitwell, Alice Andrews and Bronwen Jones spoke against it.

After the usual summing up, the motion was put to the vote. There voted for the motion 14, and against 12. The Chairman declared the motion carried by two votes, and the meeting closed at 5.30 p.m.

Signed .....
Chairman

Commentary

1. The announcement of the meeting of which the above are the Minutes would have been something like this:

There will be a meeting of the N.G.G.S. Literary and Debating Society on Thursday, 18th May, 1944, at 4.15 p.m. in the Lecture Room.

AGENDA

(i) Apologies for absence
(ii) Minutes
(iii) Business arising
(iv) Correspondence
(v) Any other business
(vi) Debate on the motion *that English spelling should be reformed*

Proposer: Miss Jane Johnson
Seconder: Miss Penelope Hobson
Opposer: Miss Dorothy James
Seconder: Miss Margaret Clayton

(Signed) WINIFRED GRAY
Secretary

2. The purpose of keeping Minutes is to have a record of past decisions and happenings in one's organisation, so that if any dispute arises later it can be settled impartially by reference to this record which has been approved by members.

3. The amount of detail contained in the Minutes will be decided by the importance of the items being dealt with

and by the general policy of the organisation. It might be barely recorded that the meeting agreed to do a certain thing, or it might be recorded more fully that someone proposed a certain resolution on such and such grounds, was seconded by someone else on such and such grounds, whilst other people spoke against it on such and such grounds, and when it was put to the meeting so many voted for and so many against. Similarly the gist of what every speaker in the debate said might have been given if really full records were required.

4. Notice that although these are the Minutes of a school organisation, the pupil members have been given formal titles as is the practice in the adult world. Some schools follow this practice, others do not.

5. Notice also that the Minutes are recorded in reported speech, and that, as they are never an absolutely full record of what was said, they are always a form of précis.

6. The importance of knowing how a meeting is run cannot be over-estimated. In an increasingly democratic country we are increasingly called upon to do the ruling ourselves instead of sitting back whilst a ruling class does it over our heads. We must therefore be equipped to make the best use of this democratic right. The first thing needed is undoubtedly a knowledge of running meetings properly, since democratic ruling can only be carried on by reaching majority decisions after full discussion. This is going to be an age of committees. It will interest us therefore to know the order of the stages in which a resolution (decision) is carried through.

(1) Unless notice of a resolution has already been given to members, the subject is first discussed in a general way

(2) Then someone proposes a definite resolution and gives his reasons for so doing.

(3) Someone else then seconds this and adds his reason for supporting the proposer.

(4) Discussion on the resolution may be made by other members, some speaking in favour of it, and some against it.

(5) Someone *may* then wish to move an amendment (*i.e.* alteration) to the resolution. If this is seconded, the chairman must allow discussion on the amendment to take place.

(6) In due course the Chairman puts the amendment to the vote. If a majority vote for, the amendment is carried, and the resolution is cut out. The amendment is then voted upon again as if it were the original resolution.

(7) If the amendment is lost and there are no other amendments, the Chairman puts the original resolution to the meeting, and if the majority vote for it, it is declared carried and entered in the Minute Book. Had there been no amendment this would have followed straight on after stage (4).

105. General Questions

1. What is the function of a Secretary?
2. What is the meaning of Hon. Sec.?
3. Give the meaning and explain the function of the Agenda.
4. What is the purpose of the item "Any other business"?
5. How could a member have a special item placed on the Agenda?
6. What are the duties of the Chairman?
7. What must the Chairman do before signing the Minutes as a correct account?
8. Why would the Chairman, Secretary and Treasurer, and possibly others elected for the purpose, probably form themselves into a committee?

9. Give the full meaning of the following terms:

unanimously confirmed
a prior engagement
a resolution
formally seconded
a summing-up
nem. con
declare a motion carried
an amendment
to put something to the meeting
a sub-committee

10. Write out a likely Agenda for a meeting of the School Football or Hockey Team.

106. Composition

1. Write the letter sent by the Secretary to Miss Eliza Jenkins.
2. Draw up the Agenda for a meeting of your School Council, Scientific Society, or some other organisation in the school, and then write up the Minutes of what you imagine would be said at such a meeting. Or better still, attend such a meeting and discreetly try your hand at understudying the Secretary.
3. Organise a form debate along formal lines, with everyone taking notes for the Minutes, besides performing his official duties.
4. Write an opening speech for or against one of these motions, remembering to make it sound as much like a spontaneous speech as possible:

that electricity is better than gas for heating
that an international police force must be set up now
that it is better to read a story than to see it portrayed on the screen
that English spelling should be made logical
that Basic English would make a good universal language
that it is wrong to bet
that the invention of gunpowder has done mankind a disservice

that it is unfair to inherit money
that people should have only the money they have earned by working
that State control of industry is desirable
that schools should be co-educational
that corporal punishment should be abolished
that television is a danger
that criminals should be treated psychologically till they are cured
that we ought to be vegetarians
that the cinema is a force for the good
that forcing people to learn a foreign language does harm
that school prizes should be abolished
that marks should be abolished
that school dinners should be better
that boys should learn to cook
that girls should learn woodwork
that there is too much sport in Britain
that it is good manners to be rude to the bore
that it is necessary to educate our parents
that school teachers are human beings

107. Vocabulary

A. The suffixes -sion and -tion are both used to denote abstract nouns. As they are pronounced alike it is sometimes difficult to decide which a word ends in. Use the right one to finish the following words. Check your answers with the dictionary.

exer-	preten-	discre-
devo-	preci-	deri-
diver-	perver-	diffu-
ascen-	immer-	dissen-
impul-	conven-	exemp-
vexa-	resolu-	aver-

B. Write out the meanings of the following words, and then use each to fill one of the blanks in the sentences below:

artist	beneficial
artisan	benevolent
averse	censor
adverse	censure

1. Under these —— circumstances the —— found it difficult to paint his pictures.
2. It would be unwise to —— this article, if only because it might prove very —— in strengthening the morale of the nation.
3. He was such a —— old man that he would often encourage me in my work, and never once did he pass —— on my shortcomings.
4. The haughty bishop condescended to admit that he was not —— to letting the —— join the club if it was made a rule that overalls could not be worn inside the club premises.

C. When by a slip of the tongue or through ignorance a speaker confuses a word with one like it, he is said to make a *malapropism.* Find the malapropisms in the following sentences; then rewrite them, inserting the correct word.

1. James IV was a populous king.
2. Volcanoes are due to the infernal heat of the earth.
3. The earth makes one resolution every twenty-four hours.
4. Pompeii was destroyed by an overflow of saliva from Vesuvius.
5. Examinations may be written or vice versa.
6. Owing to Britain's insolent position we suffer from fogs.
7. Herrings are to be found swimming in shawls.

8. Elocution is used by the U.S.A. for executing criminals.
9. Heat can be transmitted by conviction.
10. The explorer was swallowed up by an awful abbess that yawned suddenly in front of him.
11. The modern world depends on steam and eccentricity.
12. On holidays the Romans watched gladiolas fighting in the arenas.
13. Parts of Egypt are cultivated by irritation.
14. Soviets are used by waiters in hotels.
15. A connoisseur is a person who stands outside a cinema.
16. Queen Philippa saved the lives of six honest burglars of Calais.
17. The equator is a menagerie lion running round the world.
18. There are several kinds of eligible fungi.
19. The monk had an abbess on his knee, which made walking very difficult.
20. This text book is a veritable millstone on the road to good English.

108. Reported Speech

This is the reported form of a speech. Give the words that might actually have been spoken.

The Prime Minister said that even though large tracts of Europe and many old and famous States had fallen or might fall into the grip of the Gestapo and all the odious apparatus of Nazi Rule, they would not flag nor fail. They would go on to the end, they would fight in France, they would fight on the seas and oceans, they would fight with growing confidence and growing strength in the air, they would defend their island, whatever the cost might be, they would fight on the

landing grounds, they would fight in the fields and in the streets, they would fight in the hills; they would never surrender. (June 4th, 1940.)

109. Figurative Language

We all know that when a story rises to a peak of excitement it is said to reach a climax. When this rising to a peak is accomplished in the space of a mere sentence or two, in order to gain effect, it becomes a figure of speech which also is called *climax:*

e.g.: The audience smiled, chuckled loudly, and finally roared with laughter.

When the writer appears to be building up to a climax and then suddenly drops down with a bang, he turns his figure of speech into *anti-climax* or *bathos*. Anti-climax is usually meant to have a comic effect:

e.g.: I feasted like a king—like the greatest emperor on earth—in fact like a boy in the Third Form.

A. Study these examples of climax and anti-climax. Distinguish them.

1. You have behaved most treacherously; you have attempted to murder me: and you have blunted my best razor.
2. Robber, murderer, parricide!
3. Here thou, Great Anna, whom three realms obey,
   Dost sometimes counsel take—and sometimes tea.
4. And so to bed supperless, tomorrow being washing-day.
5. He lowered his eyes, he blushed, he squirmed with shame.
6. The Nazis imprisoned him, they flayed him, they killed him.
7. But in the course of one revolving moon,
   Was chymist, fiddler, statesman and buffoon.
8. I came, I saw, I conquered.

B. Write sentences of your own on the following topics, building them up to a climax.

a person growing terrified
a football crowd growing wildly excited
an audience becoming bored
your mounting scorn for someone's action
your anxiety for someone's safety
your becoming engrossed in a book
a crowd getting out of hand
a crowd becoming hilariously happy
a crowd growing angry
teamwork that is increasingly harmonious

C. Write sentences, each containing an anti-climax, that make fun of:

a child's gluttony
a girl's vanity
a boy's boastfulness
a man's cowardice
someone's hypocritical kindness
someone's conceit
someone's vaunted dare-devilry
someone's self-importance
someone being stormed at
someone's pretending to be hurt when really concerned only with his financial loss

110. Paraphrase

Paraphrase the following passages:

1. It was affirmed by those who saw him subsequent to his return to Australia that he had in no manner renounced his adherence to antediluvian methods of existence.

2. In America, where automobile velocity has become not merely a problem but a menace, many contrivances for the mitigation of accidents have been operated, but success still eludes their grasp.

3. In pursuance of the jailer's compliance, Jenkinson was despatched in search of Timothy Baxter, while we were amused at the assiduity of our youngest boy who had just come in and climbed up Sir William's neck in order to kiss him. His mother was immediately going to chastise his familiarity, but the worthy man prevented her.

OLIVER GOLDSMITH

111. Punctuation

Rewrite the following passage, inserting the correct punctuation.

here in England there are plenty of warnings addressed to motorists but they are nearly all extremely polite in the snappy American style it is quite different stop look listen is an unusually polite example of uncle Sams road warnings a less polite one from New York reads go on take a chance we buy the bits quite near Hollywood the motorist is confronted with go slow and youll see our city step on the gas and youll meet our cops another American town goes even better with this road is only temporarily up death is permanent however there are exceptions to the politeness of warnings even in Britain for instance in Wales one meets this injunction remember fireworks must be paid for

112. Clause Analysis

Analyse these complex sentences into clauses; then convert each sentence into a simple sentence by substituting a phrase for each subordinate clause:

e.g.: When we arrived we found Jim already there.
Simple Sentence: On arriving, we found Jim already there.

1. When we returned, we found the house deserted.
2. We met a lame man, who was in difficulty.
3. Before he had finished he had sent his audience to sleep.

4. We were unlucky enough to see a man who was throwing a fit.
5. When the sun rose we set out.
6. The letter which you sent did not explain matters.
7 He confessed that he had made a mistake.
8. As I am fond of company I have arranged to go to a holiday camp with my friend.
9. As we came on deck we met the Captain.
10. We left early so that we should be sure of catching the train.
11. We were allowed to write with whatever we liked.
12. That he had made a mistake he would never admit.

113. Condensing

If a piece of writing has to be greatly reduced in length, in addition to using all the condensing devices so far dealt with, we shall have to cut out all details that are unimportant or even irrelevant to the main points that are being expressed. Thus, should a report of a speech refer to a button-hole worn by the speaker, the condensed report would omit this unimportant detail because it does not affect the gist of the speech.

To decide what to omit in this method of condensing we must first decide what the main point of the passage is. Then every detail that does not contribute to this can go. Consider this sentence:

The girl, clad in slacks and wearing a beret to protect her hair, went up to the door of the burning house, coolly pushed it open, disappeared inside, and after stumbling through heavy clouds of smoke and heaps of smouldering rubble, found what she was looking for, and returned carrying the charred remains of a valuable document.

If we had room for the barest facts only, we should have to regard all this mass of detail as irrelevant to the main point which is that the girl fetched the charred remains of

a valuable document from the burning house. This would be our condensed version of the original—fourteen words instead of fifty-seven.

Condense the following by removing unimportant details:

1. Holmes had been seated for some hours in silence, with his long thin back curved over a chemical vessel.
2. He pulled out his money and paid the bill.
3. I was travelling in a stage-coach with three male Quakers, buttoned up in the straitest nonconformity of their sect.
4. By hurrying straight on I hoped to come to one side of the wood, although I could not guess which side it would prove to be.
5. The next speaker, who was a man of very different build, attacked the Government's lack of long term planning.
6. I wish to say, if I may be allowed to venture a personal opinion, that I think the plan a good one.
7. The diver cut the water with a splash, forced his way steadily deeper, altering course only once before his hand clutched the lost watch, which he then swiftly brought back.
8. We wandered on and on, passing no houses, meeting no people, and recognizing no landmarks, until, after what seemed many miles, we had to admit we were lost.
9. This book, my very own, may help us out of the difficulty, if I may say so.
10. The unfortunate victim of the robbery believes, if we may repeat his assertion, that he can identify these men as his assailants, and no doubt it is an honest belief on his part.

114. Verse

A. Without altering the order of the words, rewrite the following passage as three four-lined stanzas.

The earth was green, the sky was blue: I saw and heard one sunny morn, a skylark hang between the two, a singing speck above the corn: a stage below, in gay accord, white butterflies danced on the wing, and still the singing skylark soared, and silent sank and soared to sing. And as I paused to hear his song, while swift the sunny moments slid, perhaps his mate sat listening long, and listened longer than I did.

B. The above are quatrains with alternate rhymes. Now carry on the sense of the following pairs by adding two lines to each, so making quatrains similar to the ones above. The rhythm and line length must, of course, be the same as in the lines given.

1. Now hushed is all the air
   The thrush no longer sings
2. The snow is on the ground
   The fields are starkly white
3. One morning when the sun was bright
   We started off in quest of fun
4. Who rideth through the driving rain
   — — — — — — — —
   His body taut as if in pain
   — — — — — — — —
5. Ann all deathly pale unlocks
   — — — — — — —
   Hush! it is her treasure-box
   — — — — — — —

115. Speech Training

(For a second piece use Abraham Lincoln's Gettysburg Speech on page 248.)

1. I am the very pattern of a modern major general,
I've information vegetable, animal and mineral.
I know the kings of England and I quote the fights historical
From Marathon to Waterloo in order categorical.
I'm very well acquainted, too, with matters mathematical:
I understand equations both the simple and quadratical;
About binomial theorem I am teeming with a lot of news,
With many cheerful facts about the square on the hypotenuse.

(*The Pirates of Penzance*) W. S. GILBERT

2. Various words to speak correctly:

library, February, umbrella
Pepys, aeon, Aeneas
unanimous, unison, euphemism, Zeus
exhibit, exhibition, exhaust, exhaustion
machine, machination, mechanism
insubordinate, to subordinate, subaltern
decorate, decorum, decorous
poultice, soldier, folk-lore, Beaufort
topaz, rhododendron, Holborn, poulterer
zoological, Grosvenor, Philomel

Chapter 12

TEST (3)

116. Give one word to convey exactly the meaning of each of the following:

one who cultivates a thing he is fond of, as a pastime
a collector of stamps
critical judge, especially in matters of taste
one from last
accessory odds and ends
wishing well
likely to do good
too ready to believe
the act of turning away traffic, for instance (d . . .)
showing little confidence (d . . .)

117. Using any of the methods we have so far studied, shorten each of the following, without losing any of the essential meaning.

1. When the day of the races arrived, we set off for the course as the sun began to rise. The Course was at Epsom. (15 words.)
2. When night was falling we were attacked by a lion that had been wounded. (10 words.)
3. He put his hat on his head and his gloves on his hands. (7 words.)
4. Mr. Smith, looking his usual self, made a great speech. (6 words.)
5. He thought, if he might say so, that he could consider himself an honest fellow—as honest as the next. (5 words.)
6. The noise within the walls of the castle, occasioned by preparations for defensive action—this noise

which had been proceeding for some while, now increased into tenfold volume of clamour. (10 words.)

7. It is proverbially claimed that costly, elegant, or sumptuous attire will impart to the wearer a grace and elegance somewhat alien to his or her otherwise unattractive appearance. (5 words.)
8. Our neighbour was brought home unmistakably under the influence of intoxicating liquor (6 words.)
9. She was using a gardening implement that is operated by hand and foot for the purpose of turning the soil without breaking it up unduly. (5 words.)
10. I am under the impression that your peregrinations in the world's greatest metropolis have not been of the extensive variety. (8 words.)

118. Turn into reported speech this extract from *The Dear Departed* by Stanley Houghton:

Mrs. Jordan: What did the doctor say?

Mrs. Slater: Oh, he's not been near yet.

Mrs. Jordan: Not been near?

Ben (in the same breath)*:* Didn't you send for him at once?

Mrs. Slater: Of course I did. Do you take me for a fool? I sent Henry at once for Dr. Pringle, but he was out.

Ben: You should have gone for another. Eh, Eliza?

Mrs. Jordan: Oh, yes. It's a fatal mistake.

Mrs. Slater: Pringle attended him when he was alive and Pringle shall attend him when he's dead. That's professional etiquette.

Ben: Well, you know your own business best, but—

Mrs. Jordan: Yes—it's a fatal mistake.

Mrs. Slater: Don't talk so silly, Elizabeth. What good could a doctor have done?

Mrs. Jordan: Look at the many cases of persons being restored to life hours after they were thought to be "gone".

Henry: That's when they've been drowned. Your father wasn't drowned, Elizabeth.

Ben (humorously)*:* There wasn't much fear of that. If there was one thing he couldn't bear it was water.

119. Give this story its proper punctuation.

A country doctor on his rounds narrowly missed running over a Home Guard writhing in apparent agony in the middle of the road stopping his car he got out bent over the man and asked whats the matter wheres the pain there isnt any pain the man replied this road is supposed to be a deep river and I can only swim on my back

120. Analyse these sentences into clauses.

1. I cannot say when we saw him last.
2. What you read is a good indication of your character.
3. We can tell your character by what you read.
4. Notice how he hates it.
5. This is where we dismount.
6. We did not believe the rumour that we heard.
7. Have you heard the rumour that Smith has been chosen for the First Eleven?
8. Why he laughed is a mystery to those who know what sort of a chap he is.
9. What caused the trouble was her suggestion that we should walk all the way.
10. Most of us were amazed at what she said, and refused to believe her.

121. Mark the rhythm of the following lines, and add another line to each, so making rhymed couplets.

1. Dragons cook their food by breathing
2. Mustard always gives me toothache
3. If I were rich what would I do?
4. Lemonade is an excellent cure for a sprain
5. Biscuits are better than nothing but sandwiches

122. Pick out all the figures of speech and explain how they gain their effect.

1. The countryside, lit only by the pale glimmer of stars, was silent as death.
2. Let not thy will roar, when thy power can but whisper.
3. Some books are to be tasted, others swallowed, and some few to be chewed and digested.
4. Many a time and oft
   Have you climbed up walls and battlements,
   To towers and windows, yea, to chimney tops.
5. You have, by shooting this man, rendered fatherless two innocent babes, deprived a young woman of her happiness and support, and ruined a new uniform, the property of the firm.
6. At first he strolled, then he ran, and at last he fled for his life.

123. Paraphrase the following passages, that is, rewrite them as a reasonable young woman would speak today.

1. I was surprised, after the civilities of my first reception, to find, instead of the leisure and tranquillity which a rural life always promises, and, if well conducted, might always afford, a confused wildness of care, and a tumultuous hurry of diligence, by which every face was clouded, and every motion agitated.

2. I did not pass the earlier part of life without the flattery of courtship, and the joys of triumph; but have danced the round of gaiety amidst the murmurs of envy and congratulations of applause, have been attended from pleasure to pleasure by the great, the sprightly, and the vain, and have seen my regard solicited by the obsequiousness of gallantry, the gaiety of wit, and the timidity of love.

Chapter 13

CITIZENSHIP

Among the fundamental qualities a citizen of democracy must have is a deep concern for the good life of his fellows. He must have a sense of social responsibility and the will to sink his own immediate interests and the interests of his class in the common good: to do his full share in working for the community.

But these qualities alone might lead to the well-meaning dictator or the unthinking follower. The citizen of democracy must also be a man of independent judgment; he must respect the individualities of others and therefore be tolerant of opinions in conflict with his own; he must prefer methods of discussion and persuasion to methods of force.

The citizen of democracy also needs certain intellectual qualities. It is not enough to love truth; he must learn how to find it. It is easy to teach students to reason correctly in the physical sciences: it is much more difficult to reason correctly in the social sciences where their own prejudices and passions are involved. They must be taught habits of clear thinking in order that they may acquire the power of recognizing their own prejudices and of discussing political and economic questions with the same calm, the same desire to understand the other person's position, the same precision and absence of overstatement, that they would bring to the discussion of a problem in mathematics.

Further, they must acquire some knowledge of the broad facts of the world of politics and economics; they must know something of the world today and of the history of its development.

The average voter can never be expected to form a useful opinion on the many detailed and complex issues of modern politics and economics. He may fervently wish for peace, but he cannot judge the best methods of securing disarmament and co-operation. He may wish for the abolition of unemployment and a better standard of life for all, but can hardly hope to judge in detail how these ends may be gained. A striking example of the effective working of the right kind of public opinion is given by the history of the housing of the working-classes. One hundred years ago public opinion was indifferent; the most revolting slums were built. Gradually, under the pressure of public opinion, governments began to intervene and improve the standard of housing. Since the war, from the days of the "Homes for Heroes" campaign, public opinion has insistently demanded the abolition of the slums and the rapid building of new houses until a good house is provided for every family. Housing has become front-page news in the penny press. As a result, every government has taken action, some in one way, some in another. Public opinion has not concerned itself with the particular methods to be adopted in dealing with the housing problem. It has wisely left such matters to the government, who have the benefit of the expert advice of the Civil Service. None the less, it has been the steady pressure of public opinion demanding that the job shall be done somehow which has been effective in greatly increasing the rate of building houses and in securing a new and better standard of working-class housing.

We believe that in an educated democracy the voter should acquire a number of soundly based convictions on the main political questions of the day. He should recognise that he has responsibilities not only as a citizen of his own country, but also as a citizen of the world; that he must be prepared to make sacrifices for international

goodwill and co-operation; that there must be equal justice for all; that government should be by discussion and persuasion rather than by force; that every child should be given a fair chance of growing up sound in mind and body, and making the best of its natural faculties.

There is also a further quality which the citizen of democracy must possess: the capacity to choose a good representative and to trust him when chosen. It is not always realized how greatly our political success and stability depend on the integrity of our public life and our public services. The voter must have the right standards as to what one should honour and respect in public men: he must recognize integrity, courage, and ability, and prefer these virtues to the specious qualities of the demagogue.

(*Education for Citizenship in Secondary Schools*)

SIR ERNEST SIMON

124. Comprehension Test

1. Find a single word in the extract to convey exactly the meaning of each of the following:

collection of people living together
forbearing to judge harshly of others
opinion formed beforehand and obstinately stuck to
to do with the production and distribution of wealth
in an intense way
(the) complete doing away with
having no inclination for or against
interfere so as to prevent or modify result
state of being firm and steady
uprightness or soundness

2. Show how the meaning of the first sentence is repeated in the first clause of the second sentence.
3. The author gives two examples (in the second

sentence) of the sense of social responsibility he expects the citizen to have. What are they?

4. Which of the qualities mentioned might especially lead to "the unthinking follower?" Justify your answer.
5. How does the author suggest that the danger of these qualities is to be avoided?
6. What methods should the citizen use to win support for his opinions?
7. What is the main reason for the citizen's need of intellectual qualities?
8. Why is it specially difficult to reason correctly about social problems (*i.e.* the problems of living with one's fellows in a democratic world)?
9. What is economics?
10. Think out for yourself any reason you can why the good citizen should be familiar with the world of politics and economics.
11. Whose job is it to work out *in detail* how to achieve such aims as disarmament, co-operation, abolition of unemployment, and securing a better standard of life?
12. How can the citizen play his part in ensuring that the methods of achieving such aims are in fact worked out?
13. What example does the author use to illustrate that citizens, working collectively, can ensure this?
14. Try to work out for yourself a reason why the voter should recognize each of the things listed in the penultimate paragraph.
15. Make sure of the meaning of "integrity". Then explain in your own words the meaning of "the integrity of our public life."
16. What makes a good representative (*e.g.* a member of Parliament or a member of a Town Council)?

17. It is possible to sum up the whole of this extract under three heads. The first is to do with one's fellows; the second with knowledge and thinking; the third with representatives. Write a sentence to sum up each.

125. Corrections

Rewrite these sentences more happily.

1. Boadicea was a great woman who fought herself and drove a chariot.
2. In the Black Hole of Calcutta with only one window the Nabob imprisoned many Englishmen.
3. Lambert Simnel was defeated at Stoke and sent to roast in the King's kitchen.
4. The Manchester Ship Canal is a valuable means of communication, because before its construction all ships had to be unloaded at Liverpool and sent by train to Manchester.
5. Mr. Smith and Mrs. Smith died shortly after each other.
6. Captains of the Merchant Navy in the habit of drinking are apt to collide with other vessels.

126. Punctuation

An enterprising barber once used a lack of punctuation to boost his business. Outside his shop he displayed a notice "What do you think I'll shave you for nothing and give you a free drink". A customer was duly enticed within. Having had his shave he demanded his free drink. The barber looked surprised and explained that he was certainly offering no free drinks. What punctuation did the barber give his notice to justify himself? and what punctuation had the customer given it?

Punctuation makes all the difference. Show how wrong punctuation has given the following sentences the wrong

meaning. Rewrite them with the punctuation that will give them the meaning intended.

1. The minister began his sermon without prefacing it with a text which startled his congregation.
2. His father was a pickled herring-merchant.
3. Try our superfluous hair-remover.
4. He said that after all the tigers were gone. Therefore we were safe.
5. At the bookstall I examined the Strand.
6. In the library I looked hard for Lorna Doone.
7. In came a soldier on his face, a fiery look on his feet, his sandals on his back, his armour shouting aloud his battle cry.
8. That that is is.

127. Figurative Language

Identify the figures of speech in these sentences. Study them closely; then use each sentence as a model for a sentence of your own employing the same kind of figure:

e.g.: No. 1. might be imitated by writing: There downy silence spread her gentle wing.

1. Here brooding darkness spreads his jealous wings.
2. We were awakened by the cock, the trumpeter of morning.
3. A coward is like ice that melts before fire.
4. A practical joke is a trap that often catches its owner.
5. He had an iron-hard will that none could bend.
6. To hope was easy; to succeed was hard.
7. Faced with difficulty, his every act was noble; blessed with an easy life, he became an utter wastrel.
8. That all-softening, overpowering knell,
   The tocsin of the soul—the dinner bell.

128. Condensing by Generalisation

When we are required by lack of space or for any other reason to shorten a piece of writing, it becomes necessary to

find, if possible, one general term which will stand instead of a number of particular items. Thus instead of saying, "men, women and children were saved", we can say, "everyone was saved". "Everyone" is not as exact as men, women and children, but it does convey the main idea, since it includes all the particular kinds of people. We call this generalising

Here is a more difficult example of generalisation:

The first emigrants were oppressed by the cold, laid low by sickness, undermined in body by lack of food, harrassed by the attacks of the natives, and tortured by a growing sense of hopelessness.

We can generalise by saying that the first emigrants suffered in various ways. But "hardships" will be a more exact general term than "ways". So the shortened, generalised form of the sentence will become:

The first emigrants suffered various hardships.

Condense the following passages by generalising the statements made in them:

1. He spoke with young people, old people and middle-aged people.
2. He helped wipe up the cups, saucers, plates and dishes.
3. You can go by cycle, by car, by taxi, by bus, by train, by plane; but none is better than walking.
4. Elizabeth Fry helped many burglars, thieves and murderers.
5. She laid in a store of cloves, nutmegs, peppercorns and cinnamon.
6. The country gentleman of 1685 hated Frenchmen and Italians, Scotchmen and Irishmen, Papists, Presbyterians, Independents and Baptists, Quakers and Jews.
7. Shakespeare and his contemporary dramatists have never been surpassed.
8. Alaric at length consented to raise the siege on the

immediate payment of 5,000 pounds of gold, of 30,000 pounds of silver, of 4,000 robes of silk, of 3,000 pieces of fine scarlet cloth and of 3,000 pounds weight of pepper.

9. The public money was lavishly spent in ploughing bogs, in planting mulberry trees amidst the sand, in bringing sheep from Spain to improve the Saxon wool, in bestowing prizes for fine yarn, in building manufactories of porcelain, manufactories of hardware, manufactories of carpets, manufactories of lace.

10. Whatever rude commodities were collected in the forests of Germany and Scythia; whatsoever was manufactured by the skill of Europe or Asia; the corn of Egypt, and the gems and spices of the farthest India were brought by the varying winds into the port of Constantinople.

11. He gave it for his opinion, that whoever could make two ears of corn, or two blades of grass, to grow upon a spot of ground where only one grew before, would deserve better of mankind, and do more essential service to his country, than the whole race of politicians put together.

12. The townsman does not care for winter, although he may care for what winter brings—the long lighted evenings in which he can read or work, the lectures, the dinner-parties, the concerts, the theatres, and, if very young, the sprig of mistletoe stuck under the chandelier of a Christmas night.

129. Reproduction

1. Although taken from a diary, this extract is written in full prose style. Rewrite it in modern English and in reported form. Begin: John Evelyn recorded that on . . .

Sept. 7, 1666. I went this morning on foot from Whitehall as far as London Bridge, through the late Essex Street,

Ludgate Hill, by St. Paul's, Cheapside, Exchange, Bishopsgate, Aldersgate, and out to Moorfields, thence through Cornhill, &c., with extraordinary difficulty, clambering over heaps of yet smoking rubbish, and frequently mistaking where I was. The ground under my feet was so hot that it even burnt the soles of my shoes. Nor was I yet able to pass through any of the narrower streets, but kept the widest; the ground and air, smoke and fiery vapour continued so intense that my hair was almost singed and my feet insufferably sur-heated. The by-lanes and narrower streets were quite filled up with rubbish, nor could one have possibly known where he was, but by the ruins of some church or hall, that had some remarkable tower or pinnacle remaining.

JOHN EVELYN

2. Rewrite the following story as the teacher would have told it to a friend without using direct speech. Begin: "The other day I was taking . . ."

A certain teacher was taking an English lesson, the subject being "prefixes".

"Strange as it may seem," she said, "quite a number of flowers have the prefix 'dog'. For instance, there is the dog-rose, and dog-violet. Can any of you name another?"

A happy look illuminated the face of one youngster as he shot up his hand. "Please, miss", he called out, seemingly proud of his knowledge, "please, miss, Collie-flowers."

130. The Sentence

We have seen how there are various kinds of sentences according to their grammatical or clause construction. We must now notice that it is possible to divide sentences into kinds according to the way the thought is developed.

Sometimes we give the main thought first and then add secondary thoughts to it, making up a complete and usually "complex" sentence:

e.g. Every candidate holds meetings at which he tells you all the things he hopes to get done through his Party, if only you will return him to the Commons as your representative.

The main idea here is that every candidate holds meetings. What follows is merely details that are added about the holding of meetings.

Just as we called it a loose paragraph when the main idea was expressed in the opening *sentence*, so we call it a loose sentence when the main idea of the sentence is expressed in the opening *clause*.

At other times we like to keep the reader in suspense by giving various details and making him wait till the end for the main thought:

e.g. So that he can tell you all the things he hopes to get done through his Party, if only you will return him to the Commons as your representative, every candidate holds meetings.

Here the main idea is still that every candidate holds meetings. This time it is preceded by the details. When the sentence builds up to the main idea as this one does, it is called *periodic*.

At still other times we offer some detail first, give the main thought next, and then add other detail after it:

e.g. So that he can persuade you to return him to the Commons, every candidate holds meetings at which he tells you all the things he hopes to get done through his Party.

Here the main idea is still that every candidate holds meetings. This time it is sandwiched by the details. Its construction is mixed *loose* and *periodic*.

If you will now go back and look at all three examples, you will find that in each one the main idea is contained in the main *clause*, whilst the secondary ideas, or details, are contained in subordinate clauses. (Analyse them to test this.) Thus in a *loose* sentence the main clause usually

comes first, whilst in a *periodic* sentence the main clause is held up till the end.

Subordinate clauses, however, are not essential to the construction of a periodic or loose sentence. Often the details will be contained in phrases instead, as will be seen from these sentences:

(i) There were two grey crows, perched upon the shredded thatch, and sheltering behind the stumpy stone chimney. (Loose)

(ii) Perched upon the shredded thatch and sheltering behind the stumpy stone chimney, were two grey crows. (Periodic)

(iii) Perched upon the shredded thatch were two grey crows sheltering behind the stumpy stone chimney. (Mixed)

To make your compositions and speech more interesting, you should try to vary your sentence construction by using all three types of sentences. The periodic construction is especially effective in holding back the main point till the period (*i.e.* full stop) and thus lending it special emphasis when it is eventually given.

A fourth type of sentence is the *balanced* one, where both parts are of equal importance. This can be used with good effect to contrast ideas, and is then antithetical:

e.g. Popularity is a crime from the moment it is sought; it is only a virtue when men possess it naturally.

More usually, however, the balanced sentence merely joins two similar ideas:

e.g. Say what you mean, and mean what you say.

The balanced sentence is therefore often a double sentence (*i.e.* two co-ordinated main clauses) or double-complex.

A. In the following sentences distinguish between loose, periodic, mixed, and balanced. Justify your answers.

B. Rewrite all the loose and mixed sentences as periodic ones, altering the effect produced, but interfering as little as possible with the general sense.

1. We should follow in our newspapers what is happening in Parliament, since politics affect our lives to such a great extent.
2. When he enters the House the Speaker is preceded by the Sergeant-at-Arms.
3. If he will not apologise to the Speaker, the misbehaving member is conducted from the House by the Sergeant-at-Arms.
4. Led by the fiery son of a shoemaker, and determined to expose the schemes of the Government if it anyhow could, the Opposition was most outspoken
5. No wise man will go to live in a town, unless he has something to do there that cannot be done in the country.
6. Look after the pence and the pounds will look after themselves.
7. Men fear death as children fear to go in the dark.
8. There is often a collective cruelty among a number of people, though none as an individual is ill-natured.
9. If man had worked wholeheartedly for what is right he might have had it long ago.
10. A man may write at any time if he will set himself doggedly to it.
11. Brambles cleared and tent erected, and a fire burning with a cheerful hiss and crackling, the novice was forced to admit a certain snugness.
12. When I am reading a book, whether wise or silly, it seems to be alive and talking to me.
13. If a man could say nothing against a character but what he can prove, history could not be written.
14. Propping the rod against a convenient rock, the

novice settled himself comfortably, lighting his pipe and removing his shoes for greater ease.

15. We think our civilisation near its meridian, but we are yet only at the cock-crowing.

131. Composition

A. Gymnastic exercise is one of the finest ways to fitness, and forms a wonderful grounding for all kinds of sports and games. It provides a thrill of its own in the skill it gives and the confidence it brings in its train. Who has not envied, at some time or other, the efficient and healthy appearance of a trained team of gymnasts?

The Local Education Authorities in many areas run special "Keep Fit" classes and many gymnastic clubs are in existence who welcome new members. Enquire at your Town Hall for particulars, or write to the Secretary of your Area Committee. His address is on page. . . .

The above appeared in a booklet issued by the National Fitness Council as part of its campaign to foster physical fitness. There were other sections on the part the following could play in keeping the nation fit: Walking, Cycling, Football, Hockey, Netball, Athletics, Cross Country Running, Cricket, Tennis, Rowing, Swimming, Camping, Youth Hostelling, Boxing, Skating. Suppose that you had been given the job of compiling the booklet. Write out what you would have said about any two of the above activities. Remember that the purpose of your writing is to recommend the possibilities of the activity and then to tell the reader how to get in touch with others already engaged in that activity.

B. Write a short story by continuing one of the following:

1. Yes, there it was again—a faint but regular tapping on the window-pane. Jennifer stole out of bed, and pulled aside the curtain. . . .
2. I held my breath as the door swung slowly open. . . .

3. I woke to find myself in a strange bed, a nurse bending over me. "Where am I?" I murmured. . . .
4. We dropped our oars for a moment and turned to gaze for the last time upon our doomed ship. . . .
5. For fifty days the young captain rallied the defence with a firmness and ability that would have done honour to the oldest marshal in Europe. . . .
6. No one who had ever seen Catherine Moreland in her infancy would have supposed her born to be a heroine. . . .
7. We loved him to take meals with us. He would sit on the table humping his back, sipping his milk, shaking his whiskers and his tender ears, hopping off and hobbling back to his saucer, with an air of supreme unconcern. . . .

132. Verse

A. Without altering the order of words, rewrite this passage as four quatrains.

This dog and man at first were friends; but when a pique began, the dog, to gain some private ends, went mad and bit the man. Around from all the neighbouring streets the wondering neighbours ran, and swore the dog had lost his wits, to bite so good a man. The wound it seemed both sore and sad to every Christian eye; and while they swore the dog was mad, they swore the man would die. But soon a wonder came to light, that showed the rogues they lied: the man recovered of the bite, the dog it was that died.

B. Notice the rhyme scheme and line length of the above quatrains that you have written out. Then add to each pair of lines below, so as to make them into similar quatrains.

1. Good people all, of every sort,
   Give ear unto my song

2. The doctor took my sweets away;
   He did it for the best

3. Why sit you in the pouring rain
   Without a hat or shirt?

4. The youth toward his lover turned,
   Upraised his eyes of blue

5. I leant upon a coppice gate
   When frost was spectre-gray

6. Sure I could think there trembled through
   This happy evening air

133. Speech Training

We hold this truth to be self-evident, that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their powers from the consent of the governed; that, whenever any form of government becomes destructive of those ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundations on such principles, and organising its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and, accordingly, all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But, when a long train of abuses and usurpations, pursuing invariably the same object, evinces a desire to reduce them under absolute despotism, it is their right, it is their duty, to throw off such a government, and to provide new guards for their future security.

THOMAS JEFFERSON

Latin = language in Italic branch
Indo-European family

Chapter 14

PRÉCIS

We have now studied a dozen ways in which expression can be condensed. When all these ways are drawn upon to condense a passage of writing to about a third or less of its length, we are said to make a précis. Other words meaning something similar are: summary, digest, epitome and abstract.

The ability quickly and accurately to seize upon essentials of written matter, and so reduce it to a simple orderly précis is obviously of the utmost importance to every educated person. Many journalists, clerks, secretaries and writers earn their living by précis writing; and every professional or business man is sorely handicapped if he cannot summarise efficiently. Moreover, it is one of the best tests of a student's ability and intelligence, because no one can make a précis unless he has thoroughly understood the original.

There are three things, besides condensing, that must be noticed about précis. The final version must be in your own words, though you should make the tone in keeping with the original; it must be a good piece of terse but consecutive prose; usually it should be cast in reported speech.

We here recapitulate the main ways of condensing:

(i) Simplifying unwieldy Latinisms. (See Book Three)

(ii) Finding one word that means the same as several. (See Section **7**)

(iii) Stripping circumlocution to the simple fact. (See Section **16**)

(iv) Using proverbial sayings to avoid long explanations. (See Section **16**)

(v) Avoiding redundant words. (See Section **22**)

(vi) Omitting repetition of ideas expressed in different words. (See Section **46**)

(vii) Omitting illustrations of the essential fact. (See Section **55**)

(viii) Reducing colourfully expressed ideas, especially elaborate similes. (See Section **56**)

(ix) Recasting sentences, especially by turning sentences and clauses into phrases or single words. (See Section **87**)

(x) Omitting ideas implied by something already said. (See Section **98**)

(xi) Discarding irrelevant or relatively unimportant details. (See Section **113**)

(xii) Generalising, to cover or sum up a number of particulars. (See Section **128**)

When we have to précis a paragraph we shall first pick out the topic sentence. This will give us the central idea or topic. Then we shall use the above methods to sort out the more important points bearing on this central topic. When we are sure we have understood the points the writer is making, we shall jot them down. Then, preferably without looking at the original again, we shall turn our jottings into terse but well connected prose—usually reported speech. This rough copy of ours we shall next subject to the testing of the twelve ways of condensing, to make sure that our own writing is absolutely terse. Lastly, having made the necessary alterations, we can write our fair copy of the précis. Unless it is a very short, simple passage, no one can expect to make a successful précis without following this procedure.

134. Make a précis of each of the following passages. What to look for, and the maximum number of words to use, are indicated in brackets. Remember to use reported speech and continuous prose of your own words.

1. He brought together the most miscellaneous collection of mercenaries who ever fought under one standard: adventurers from Cuba and the Isles, craving for gold; hidalgos, who came from the old country to win laurels; broken-down cavaliers who hoped to mend their fortune in the New World; vagabonds flying from justice; the grasping followers of Narvaez, and his own reckless veterans,—men with hardly a common tie, and burning with the spirit of jealousy and faction. (Note illustration. Use only ten words.)

2. The vast conflagration continued its devastating career, until the entire edifice, doomed to destruction, was enveloped in a fiery mantle of devouring flame. (Circumlocution, obvious implication, redundancy. Reduce to seven words.)

3. Left in this manner, grievously was I tormented with flies, ants and the sun, nor was my anxiety little how I should get loose in that solitary place, where I could neither hear nor see any creature, but my poor horse, and a few sheep straggling in the copse. (Generalise; illustration; eighteen words.)

4. When thou beholdest anyone loaded with honours, dignities, and all seeming prosperity, see that mere externals do not lead thee to pronounce him happy. (Seven words. Generalise and then recast into proverbial saying.)

5. On the head of Frederick is all the blood which was shed in a war which raged during many years and in every quarter of the globe, the blood of the column at Fontenoy, the blood of the mountaineers who were slaughtered at Culloden. The evils produced by his wickedness were felt in lands where the name of Prussia was unknown; and in order that he might rob a neighbour whom he had promised to defend, black men fought on the coast of Coromandel, and red men scalped each other by the Great

Lakes of North America. (Mainly illustrations. Two adjectives will do instead of the second "which" clause and long phrase. Eighteen words.)

6. In the event of your being unable to earn your living any longer by your own personal unaided efforts, you will be entitled to take advantage of that benevolent institution designed by a benevolent public for those who, by virtue of old age, infirmity, or other extenuating circumstances, find themselves incapacitated for the stern demands of life. (Repetition; circumlocution. Fifteen words.)

7. Serjeant Buzfuz began by saying, that never, in the whole course of his professional experience—never, from the very first moment of his applying himself to the study and practice of law—had he approached a case with feelings of such deep emotion, or with such a heavy sense of the responsibility imposed upon him—a responsibility, he would say, which he could never have supported, were he not buoyed up and sustained by a conviction so strong, that it amounted to positive certainty that the cause of truth and justice, or, in other words, the cause of his much-injured and most oppressed client, must prevail with the high-minded and intelligent dozen of men whom he now saw in the box before him. (Thirty-five words. Repetition and circumlocution.)

135. Paraphrase

Paraphrase the following passages:

1. Scintillate, scintillate, diminutive asteroid!

2. It is indisputable that few estimates are more liable to erroneous exaggeration than those by which a man computes the force of his own genius.

3. If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do: first, as was said, he must have some entrance into the

language before he goeth. Then he must have such a servant or tutor as knoweth the country, as was likewise said. Let him carry with him also some card or book describing the country where he travelleth, which will be a good key to his inquiry. Let him keep also a diary.

Let him not stay long in one city or town; more or less as the place deserveth, but not long. Nay, when he stayeth in one city or town, let him change his lodging from one end and part of the town to another, which is a great adamant of acquaintance. Let him sequester himself from the company of his country, and diet in such places where there is good company of the nation where he travelleth.

Let him, upon his removes from one place to another, procure recommendation to some person of quality residing in the place whither he removeth, that he may use his favour in those things he desireth to see or know. Thus he may abridge his travel with much profit.

FRANCIS BACON

(Note: "adamant" here means something that attracts.)

136. Vocabulary

"The man went out of the room". This might be a perfectly good sentence if we wished simply to indicate that he left. On the other hand it might be important to indicate how he left. In this case it would be a slipshod sentence. English is an exact language and we must not be content with a vague or lazy word when a better one is available. Here are twenty-four ways of going out of a room. Find the verb to convey the exact meaning of each:

1. go on one foot
2. go with very long steps
3. go like a soldier
4. go lamely as though hurt
5. go on one's knees

6. go stealthily
7. go slowly and quietly
8. go with extreme hurry
9. go as though shot forth rapidly
10. go with haste
11. go as if walking in slippers
12. go hurriedly, hardly touching the ground
13. go proudly, like a peacock
14. go in a dudgeon, showing annoyance with feet
15. go very smoothly
16. go with a bound
17. go accidentally striking feet against something
18. go with short light steps
19. go carelessly, floundering about
20. go in a busy active way
21. go side foremost
22. go with awkward and unsteady gait
23. go with ungainly movement from side to side
24. go very slowly, wasting time

137. Punctuation

The importance of correct punctuation can be seen from the following sentence:

They said their rivals were dishonest.

As it stands it means that the subject "They" are making an accusation against their rivals.

The same words punctuated differently can mean exactly the opposite, thus:

"They", said their rivals, "were dishonest."

By varying the punctuation show how the sense of these sentences can be changed:

1. Friends take no notice of such things
2. They declared the local inhabitants were untruthful
3. Yes he did a most unusual thing for him

4. No books are to be open please
5. Don't worry the next person please
6. She said I was to call you Mary
7. Do you like it
8. What have you been told about it
9. The bear was mounting the tree on the other side he heard claws scrape
10. What is the squabble over Peggy

138. Composition

Letters of application may have a far-reaching effect upon your career. Neatness, and accuracy of spelling, grammar and punctuation are essential. Then you must be concise: the receiver has no time to waste on reading mere padding. Mention only such facts as have a direct bearing upon your suitability for the post. Aim at being sufficiently polite to give a favourable impression of your personality. We will imagine that we have to apply for the following post:

The National Chemical Company, Chester Road, Coventry, have vacancy for Junior Laboratory Assistant. Knowledge of Chemistry and Laboratory routine essential. Apply by letter.

This would be the letter of application:

20 New Bedford Road,
Suton, Beds.
28 April 1947

The Directors,
The National Chemical Company,
Chester Road,
Coventry.

Gentlemen,

I should like to be considered for the post of Junior Laboratory Assistant advertised in today's issue of the "Daily Telegraph."

I am seventeen years of age and have completed a six years' course at Suton Grammar School. Last June I passed School Certificate in . . . , gaining credit in Physics and a "very good" in Chemistry. Since then I have spent a year in the Sixth Form studying Science.

I was recently appointed a School Sub-prefect and have had some experience of public life in reading papers to the Literary and Scientific Society. I have played for the School 1st XI at Cricket.

It has for some time now been my ambition to become a Chemist and during the last term I have consequently worked as a Laboratory Assistant at School to gain experience.

I enclose a testimonial from Mr. Blank, my Headmaster, who has permitted me to use his name as a reference.

I wish to add that I am available for interview at any time, and if appointed will study my work conscientiously and strive to give general satisfaction.

I am,

Yours faithfully,

A. PUPIL

Notice usual points to include:

(i) Introduction: formally apply for post: mention where seen.

(ii) Education and age: mention school and exam. results.

(iii) Social experience—prefectship, organising ability, debating ability, games, etc.

(iv) Mention any qualifications of temperament or experience specially suited to type of post.

(v) Testimonials and references.

(vi) Conclusion, promising satisfaction and showing willingness to be interviewed.

Exercises

Write a letter of application in reply to one of the following advertisements:

1. Wanted—Junior Draughtsman in Architect's Office. Experience not essential, but some knowledge of work desirable. Apply, enclosing testimonials, to B. Atkins, Architect, New Street, Watford.
2. Apprentice wanted by Engineering Firm. Some knowledge of electricity desirable. No premium required. Apply British Motors Company, Old Street, Coventry.
3. Vacancy for Assistant Librarian. No previous experience necessary, but interest in books essential. Apply by letter to Chief Librarian, Bedfordshire County Library, Bedford.
4. Smart young Salesman required for firm of Wholesale Stationers. No previous experience necessary. Apply John Bertram Ltd., New Street, Bristol.
5. Junior Clerk wanted for Brewery Office. Apply Bestbrew Ltd., New Street, Bedford.

139. Sentence Variety

1. The orderly seemed unusually contented, whistling softly to himself, and scraping and burnishing the pot till it was splendour itself.
2. Whistling softly to himself, the orderly seemed unusually contented, scraping and burnishing the pot till it was splendour itself.
3. Whistling softly to himself, and scraping and burnishing the pot till it was splendour itself, the orderly seemed unusually contented.

Here are three sentences all having the same meaning and using much the same wording, yet all having a different shape or order of construction. Identify the

loose, the periodic and the mixed. How does each sentence differ in effect?

Now write a similar set of sentences of your own on each of the following subjects. Use as far as possible the same words and meaning for all three sentences of the set; vary the shape.

cleaning a bicycle
lighting a fire
making a précis
learning to dive
writing a composition
making a paraphrase
the function of humour
the good "raconteur"
punishments
the independence of youth

140. Verse

1. Without altering the order of words, rewrite the following passage as a stanza of fourteen lines. Some lines have three beats, some only two.

Oft in the stilly night ere slumber's chain has bound me, fond memory brings the light of other days around me: the smiles, the tears of boyhood's years, the words of love then spoken; the eyes that shone, now dimmed and gone, the cheerful hearts now broken! Thus in the stilly night ere slumber's chain has bound me, sad memory brings the light of other days around me.

2.

I remember, I remember
The house where I was born,
The little window where the sun
Came peeping in at morn;
He never came a wink too soon
Nor brought too long a day;
But now I often wish the night
Had borne my breath away.

Study the above stanza carefully; then, using it as a model, add one or more of your own, beginning each with a repetition of "I remember, I remember."

141. Speech Training

1. Today a rough brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships—of waves spreading and spreading far as the eye can reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful, like a surge.
Of sea-captains young or old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,
Pick'd sparingly without noise by thee, old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unitest nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

2

Flaunt out O sea your separate flags of nations!
Flaunt out visible as ever the various ship-signals!
But do you reserve especially for yourself and for the soul of man one flag above all the rest,
A spiritual woven signal for all nations, emblem of man elate above death,
Token of all brave captains and all intrepid sailors and mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains young or old,
A pennant universal, subtly waving all time, o'er all brave sailors,
All seas, all ships.

WALT WHITMAN

2. *Mock Trial*

You need a defendant and a charge against him; jury with foreman, a judge, counsel for the plaintiff, witnesses for plaintiff, counsel for the defendant, witnesses for the defendant, clerk of the court, ushers and Press men.

This is the usual procedure at a Criminal Court:

(*a*) Prisoner is brought into the dock.

(*b*) Clerk of Court reads the charge to him, and asks whether he wishes to plead Guilty or Not Guilty.

(*c*) Clerk reads names of the Jurymen and calls on them to listen carefully to the evidence and swears them in.

(*d*) Counsel against prisoner opens case, and calls witnesses to give their story *against* the prisoner. Prosecuting Counsel usually finishes his main part in the procedure by saying, "That concludes the evidence for the prosecution."

(*e*) Counsel defending prisoner opens his case and calls witnesses.

(*f*) The two Counsels make their concluding speeches, the Counsel for the Prosecution first.

(*g*) Judge sums up and addresses Jury. The Jury consider their verdict.

(*h*) Judge's pronouncement.

Chapter 15

TEST (4)

142. Précis the following sentences:

1. The supporters of the Bill were visionary, unpractical and did not know the world. (Seven words. Redundancy.)

2. The broadcast was heard throughout the British Empire; in the cattle ranches of Canada, the rice fields of India, the gold mines of South Africa, the sheep farms of Australia, and the sugar plantations of Jamaica. (Eight words. Illustration.)

3. His spirit quitted its earthly habitation and winged its way to eternity. (Two words. Figurative circumlocution.)

4. I am about to establish myself in one of the provincial towns of our favoured island in immediate connexion with one of the learned professions. (Twelve words. Circumlocution.)

5. Setting forth from the Rhine, Attila advanced into the heart of Gaul, crossed the Seine, and finally fixed his camp under the walls of Orleans. (Fifteen words. Implication and slight verbosity.)

6. Dr. Johnson brought his dictionary to the verge of publication without one act of assistance, one word of encouragement, or one smile of favour. (Ten words. Generalise.)

143. Pick out and name the figures of speech in the following:

1. I've got a pain amidships.
2. New brooms sweep clean.

3. And I will die a hundred thousand deaths
   Ere break the smallest parcel of this vow.
4. I wept as I remembered how often you and I
   Had tired the sun with talking and sent him down
   the sky.
5. Still are thy pleasant voices, thy nightingales, awake;
   For Death, he taketh all away, but them he cannot
   take.
6. I suffered chains and courted death.

144. Each word in the first column has a synonym in the second. Pair them off.

daring	unparallelled
unnoticeably	shelter
vanquish	edible
incomparable	audacity
eatable	temperate
equable	turbulent
refuge	précis
confirm	defeat
tempestuous	imperceptibly
summary	ratify

145. Give one word to convey the meaning of each of the following:

concerned with intellectual development
make clear
make into one
liable to make a mistake
set of three literary compositions
one from last
bringing credit
that cannot be spared
expressed in pictures
(a) hired soldier

146. Write out the following as two stanzas, and then give a full account of the prosody:

Under the wide and starry sky dig my grave and let me lie. Glad did I live and gladly die, and I laid me down with a will. This be the verse you grave for me: "Here he lies where he longed to be; home is the sailor, home from the sea, and the hunter home from the hill."

147. More difficult précis:

1. The overturned cart was something we gave our whole effort to, Tom working on the front and I on the rear; so that after much struggling and panting we managed to lever it into its proper upright position.

2. One of the gentlemen present declared that the Dutch were a parcel of avaricious wretches; the French a set of flattering sycophants; that the Germans were drunken sots and beastly gluttons; and the Spaniards proud, haughty, and surly tyrants; but that in bravery, generosity, clemency, and in every other virtue, the English excelled all the rest of the world.

3. I emerged suddenly from the close wood, amongst an open grove of huge old trees, oaks with their brown-plaited leaves, cherries covered with snowy garlands, and beeches almost as gigantic as those of Windsor Park, their enormous trunks and majestic spread of bough contrasting with the light, flexible stems of the coppice I had left.

148. Paraphrase this extract from *Of Poets and Poesy* by George Puttenham.

And those of the first age were Chaucer and Gower, both of them as I suppose knights. After them followed John Lydgate, the monk of Bury, and that nameless who wrote the satire called Piers Plowman. Next him followed Harding the Chronicler, then in King Henry the Eight's times Skelton (I wot not for what great worthness), surnamed the Poet Laureate.

149. Turn into reported speech:

"Then I have been deceived and deluded," said Mr. Pickwick. "I have been the victim of a conspiracy—a foul and base conspiring. Send to the Angel my dear ma'am, if you don't believe me, send to the Angel for Mr. Pickwick's manservant, I implore you, ma'am."

150. Give this story its proper punctuation; remember to paragraph the dialogue.

A young woman was ordering a new costume during a period of the war when orders were apt to be slow in being executed having chosen the cloth and having had the measurements taken she said apologetically to the tailor Im afraid I shant be able to pay you for six months you know thats quite all right said the tailor amiably oh that is decent of you exclaimed the young woman pleasantly surprised when will the costume be ready in six months was the polite reply.

151. Read this paragraph two or three times, and then answer the questions set out below.

Raising his head warily, he saw the two nearest men, each on his crest of rising ground, with a boggy hollow dipping between. Luckily the mist lay thick in that hollow, but it was terribly hard going. Normally he would have crossed it in a series of flying leaps from one hummock to another. As it was, not daring to stand upright, he had to crawl and crouch alternately. In no time his arms and legs were coated with chocolate-coloured mud, and his whole body spattered.

(*Mystery on the Moors*) GEOFFREY TREASE

1. Which is the topic sentence? Justify your answer.
2. What kind of paragraph is it?
3. The paragraph contains one loose sentence, one periodic, two mixed, and one balanced. Pick them out.

4. Find one use of hyperbole.
5. Is there any expression the use of which in this paragraph you could find fault with?

152. The Russians have realised that work is sheer drudgery to the worker who has no conception of the place of his own little process in a wider scheme, and that the community cannot be healthy when many of its citizens are ignorant of the activities of their fellow-men in the district. In the Soviet Union each school is connected with a factory or a collective farm. There is a widespread notion that the result is vocational and technical training, but this is denied by well-informed writers.

(*The Assistant Master Speaks*) E. R. WOOD

Pick out the following from the above passage:

1. a simple sentence
2. an adverb phrase of place
3. an adjective phrase
4. a double-complex sentence
5. a complex sentence
6. a noun clause, object of a verb
7. a noun clause, co-ordinate with (6)
8. a noun clause in apposition
9. a main clause, adversative
10. an adverb clause of time

Chapter 16

END OF SECOND TERM

153. *Spelling-bee* Only the Question Master may keep the book open.

approximately	auditorium	miscellaneous
pacifism	counterfeit	inexhaustible
testimonial	encyclopaedia	scintillate
excerpt	heredity	mistletoe
Mediterranean	exhibitionist	politician
commissionaire	substitution	mischievous
accommodation	insatiable	unparalleled
rheumatism	irresistible	inaccessible
embarrassment	substantiate	incomprehensible
Nebuchadnezzar	phlegmatic	plebiscite

154. Say where each of these is to be found:

The Riviera	The Shakespeare Memorial Theatre
The Crimea	The British Museum
The Forum	The Canary Islands
Hyde Park	Magdalen College
The Golden Gate	The National Gallery
The Parthenon	The Kremlin
The Dardanelles	The Eiffel Tower
Lenin's Tomb	The White House
Wall Street	Sadler's Wells
The Vatican	The Bodleian

155. Give the first name of:

Churchill	Keller
Roosevelt	Disraeli

Stalin
Livingstone
Dimbleby
Montgomery
Eisenhower
Cromwell
Eden
Walpole

Gladstone
Clive
Nelson
Nightingale
Lincoln
Swift
Defoe
Bennett

156. Who wrote these operas?

The Pirates of Penzance
Madame Butterfly
The Mikado
The Barber of Seville
Carmen

Merry England
The Arcadians
Der Fledermaus
La Bohème
Eugene Onegin

157. Say what each of these is:

a stop-watch
a duplicating machine
television
a tape-machine
a funicular railway
a gargoyle

a spoonerism
acoustics
a press-gang
an omnibus edition
a kleptomaniac
a seismograph

158. Say what each of the following is: play, novel, poem, opera, or piece of music.

John Gilpin
The Four Feathers
The Merchant of Venice
David Copperfield
The Inchcape Rock
The Ancient Mariner
The School for Scandal
Yeoman of the Guard
The Eroica
Westminster Bridge

The Blue Danube
Iolanthe
The Time Machine
Dr. Faustus
Moby Dick
The Arcadians
Colonel Bogey
The Soldier
Hungarian Rhapsody
The Flight of the Bumblebee

159. Explain these terms:

an agenda
the minutes
an amendment
an ad hoc committee
a quorum
central heating
prefabricated houses
functional beauty
communal eating
cantilever

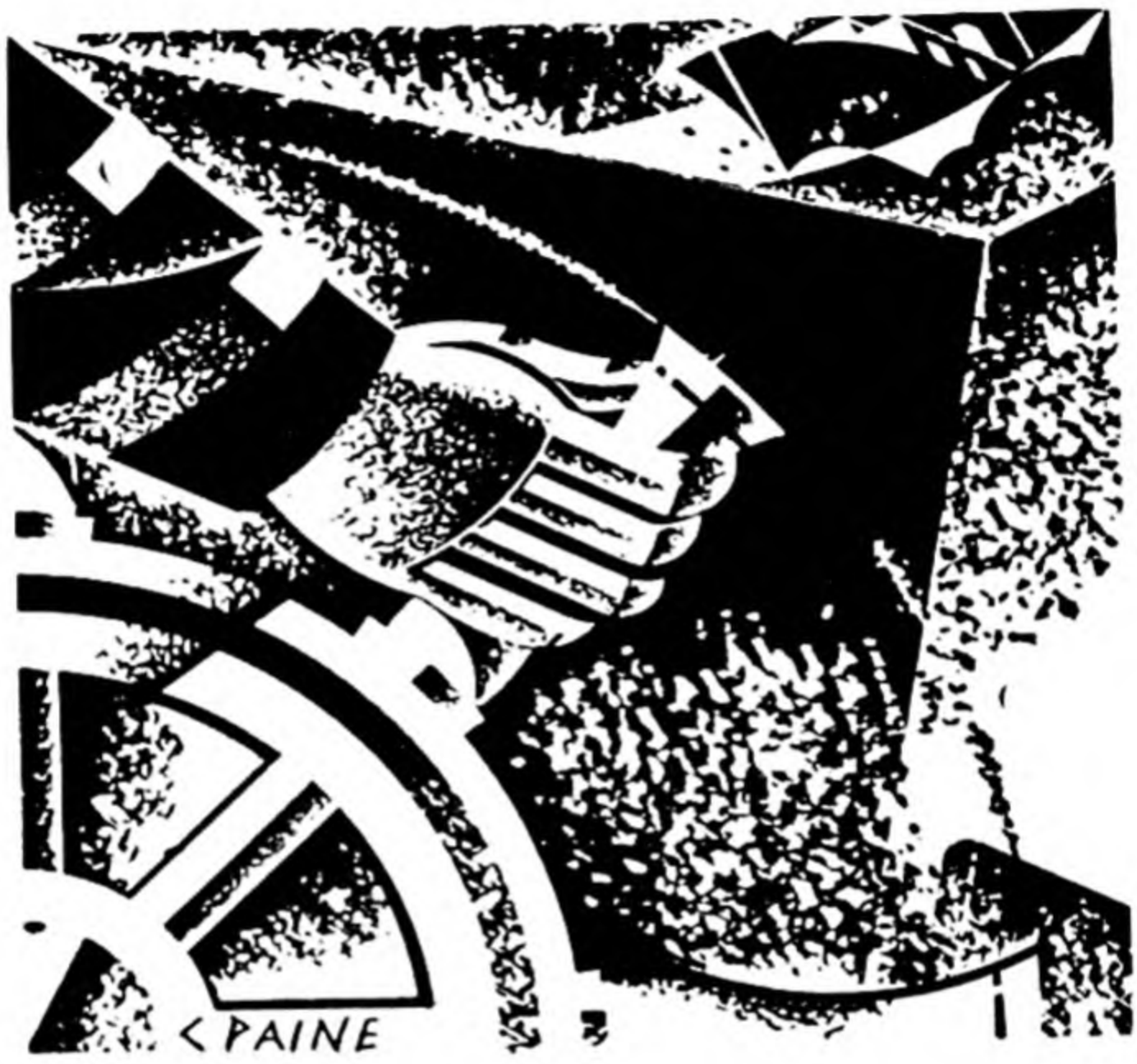
160. The following are all connected with our legal system. Say what each is.

a writ
a summons
the defendant
the plaintiff
counsel for the prosecution
jurors
foreman of the jury
Petty Sessions
Court of Summary Jurisdiction
Quarter Sessions
magistrates
a civil case
County Court
Assizes
High Court
The King's Bench
Court of Appeal
Court of the First Instance
Juvenile Court
Probation Officer

161. For what are the following famous?

Bertram Mills
A. E. W. Mason
Mendelssohn
H. G. Wells
Edward German
Van Eyck
Peter Ustinov
Elizabeth Fry
Eric Linklater
Molotov
Dirk Bogard
Jean Batten
T. S. Eliot
Breughel
Gounod
Millet
Shostakovitch
Foch
Sullivan
Sylvia Pankhurst

THIRD TERM



THE TERM BEGINS

Chapter 17

MUSIC

Some weeks ago I gave a few statistics of the increased popular interest in good music. Since then these have rumbled with amiable thunder through the columns around me. Last Sunday Mr. Glock raised the matter again.

The Good Things

He agrees that popular taste can respond at once to some good things, but assumes it can go no further. "The untutored listener may grasp the importance of the 'Eroica'," he says, although "his appreciation will not extend to every kind of excellence to be found in the music." Quite so. Then let him be tutored, and how much more may result! That is the crux of my argument. The good things must be made more widely available. They must be *popularised*—not vulgarised, which involves the soiling or the spoiling of the original to gain acceptance. Mr. Glock and Mr. Lancaster wisely fear vulgarisation. But this fear, I consider, leads them astray, and has led Mr. Lancaster to the final heresy of the Uncommon Few: "Great art is like the best brandy . . ." The best brandy is available to very few who can afford high prices. It does not survive the single experience. At the worst, great art is like Best Bitter: a penny more in the pubs.

I do not think that all the people can enjoy all the art. I argue merely that a good many more could like a good deal more, if wisely tutored. I praise the B.B.C. for doing this for music, but condemn it for neglecting the task in almost every other field of aesthetic or abstract appreciation

—orthodox religion excepted. Lest anyone suspect me of priggish advocacy and a starry-eyed view of the common ear, look at a type of programme I have not mentioned before: that is, Swing.

Swing Time

Mass taste, as reflected by much British broadcasting, favours either sentimental love lyrics with dreamy, moonstruck foxtrots or cow ambles. For some time there has been dissatisfaction with this simple fare—more interestingly among younger people who are "jazz-minded" and dance-critical. This dissatisfaction has taken a new twist, for there has appeared a vast flow of dance music in the style which my younger friends admire. It is heard from 5.45 to 10.30 daily on the new U.S. Forces programme, run by the American Services from B.B.C. studios, and taken by land-line to relay points with local low-powered transmitters, which are proving, however, to have a considerably wider range than the engineers expected—anything up to fifty miles. Many Britons can pick up the programmes. Whenever I stop listening, my set dutifully tuned to the B.B.C., I come back to find it blasting away on 211.2 or 213.9 metres (the now officially published wave-lengths), with Bing Crosby and brother Bob, Judy Canova, Louis Armstrong, Ellington, Earl Robinson's "Ballad for Americans," Kenny Baker, Carmen Miranda, Charlie MacCarthy, lots of Bob Hope, Benny Goodman, Count Basey; hours and hours of swing and hot tempo, presented by sponsors but free from the commercial advertising and padding which such top-line stuff would normally require.

Intricate Pattern

I am no "swingaroo", any more than I am an other-than-optical admirer of Ivy Benson's Ladies. But I confess myself convinced that, in spite of all its imposed and super-

ficial values, "swing" demands definite intelligence and critical interest. Here is a reaction in favour of complicated, intricate sound-pattern, away from the obvious, repetitive, pseudo-lyrical.

The less tutored young thus find an alternative to the Tchaikovsky-Beethoven-Britten line. Most swing "fans" become aggressively *anti*-classical; it is their decided, thought-out, if incomplete, view of modern culture, an effort in taste which does not follow the line of easiest listening.

(*Radio Column in "The Observer"*) TOM HARRISSON (1943)

162. Comprehension Test

1. This is a piece of serious journalism—serious because it is trying to make the world a better place to live in. It does not confirm its readers in their narrow-minded prejudices, but helps to disturb them into living fuller lives. But though it is a serious piece of work, it does, like most journalism, show signs of hasty composition. There is a wrong usage in the sentence beginning, "The best brandy . . ." Find it, and correct it. Are there any more slips?
2. What evidence can you find to lead you to assume that Mr. Harrisson is a regular contributor to the newspaper?
3. Give the literal meaning of "popular interest".
4. What columns can you assume the statistics rumbled through?
5. What is the Eroica?
6. Mr. Glock gives an example of one good thing to which the ordinary person instinctively responds. What is it? And how is the response limited?
7. What is Mr. Harrisson's remedy for this limitation ?

8. Explain the difference in meaning between popularise and vulgarise.
9. What, then, does popularising music entail?
10. Now explain the full implication of "The good things must be made more widely *available*."
11. What verb implies that Harrisson disapproves of "the final heresy"?
12. Explain in your own words what the heresy is.
13. Great art is a pleasure that the man in the street can experience. Its only difference from other popular pleasures is its higher quality. Quote the sentence which carries this meaning, and show how it comes to do so.
14. Which sentence in the next paragraph gives the reason for the writer's disagreeing with the heresy?
15. Explain the meaning of "aesthetic appreciation". What aesthetic appreciation has he been talking about? Give another example.
16. In what way does the interest in Swing show that the writer has no "starry-eyed view of the common ear"? (See last paragraph.)
17. What makes him imply that many more people would be willing to be tutored into enjoying the music of Tchaikovsky, Beethoven and Britten, if given the encouragement?

163. Vocabulary

A. Write out the meanings of the following words, and then use each word to fill one of the blanks in the sentences on page 173.

accèss
excèss
affèction
affectàtion
alternately
alternatively
appréciable
appreciative
appósite
opposite

1. The robber was not able to gain —— to the safe, yet he did an —— amount of damage.
2. He was so fond of his parents and —— of their kindness that he seemed to show an —— of —— for them.
3. In a few —— words the Headmaster rebuked the boys for their —— in speaking with an exaggerated Oxford drawl.
4. You may write a composition on the Need for Vigilance, or, —— you may write one on Stamp Collecting.
5. They were so —— in their tastes that they —— replied that they liked or disliked the food.

B. "Innocence" is an abstract noun which corresponds with the adjective "innocent". Give the abstract noun which corresponds with each of the following adjectives. Gerunds (*e.g.* "adding") will not do.

appreciative	critical	contagious
excessive	intolerant	frequent
accurate	acceptable	ingenious
vulgar	tyrannical	incongruous
humorous	splendid	perverse
eternal	laborious	justifiable
conspiratorial	eccentric	seizable

164. Paraphrasing Verse

Imagine for a moment that you are living several hundred years ago. In a nearby village lives a very eccentric lawyer. His eccentricities are well known and many stories about him come into circulation. No doubt a great deal of exaggeration is added to them as they pass from mouth to mouth. One of them is to the effect that the lawyer, whose name is Tommy Trot, once sold his bed and used a heap of straw instead. Later on he sold the straw and slept on the grass in order to obtain the money with which to buy his wife a looking glass.

Perhaps the story caught the attention in due course of some witty fellow who turned the yarn into a piece of verse, like this:

Tommy Trot, a man of law,
Sold his bed and lay upon straw;
Sold the straw and slept upon grass,
To buy his wife a looking glass.

This is the form in which the story has been handed down to us. Generally speaking, however, we do not go around telling our stories in verse. Usually we should relate the story in common conversational prose. It is a valuable exercise, therefore, to turn a story written in verse back into the sort of words you would yourself have used had you had occasion to tell it. If you were asked to put the above verse into your own words you would write something in the manner used at the beginning: "A certain lawyer, whose name was Tommy Trot, once sold his bed . . ."

You will find that a big proportion of the paraphrases you are asked to make is of verse. The reason is obvious: verse is the manner of writing most unlike everyday prose, and therefore offers suitable material to work on. Unfortunately, in making a paraphrase much of the quality of the original will be lost. You can never express the whole of the significance of good verse in prose, because it says many subtle things, taken in largely subconsciously, which can be expressed only through rhythm, rhyme, alliteration, and all the other devices of verse. However, the main story of a piece of verse can be accurately recorded in prose and it is very often necessary to be able to do this in your own words in order to give another person a good rough and ready idea what the verse is all about.

Now paraphrase the following pieces of verse:

1. The four lines above about Tommy Trot.

2. It was a cave, a huge recess
That keeps till June December's snows,
A lofty precipice in front,
A silent tarn below.

WORDSWORTH

3. Resting upon his pilgrim staff,
Right opposite the Palmer stood;
His thin dark visage seen but half,
Half hidden by his hood.
Still fixed on Marmion was his look,
Which he, who ill such gaze could brook,
Strove by a frown to quell.

SCOTT

4. But gliding like a queen, she leaves the station.
Without bowing and with restrained unconcern
She passes the houses which humbly crowd outside,
The gasworks, and at last the heavy page
Of death, printed by gravestones in the cemetery.
(*The Express*) STEPHEN SPENDER

165. The Semi-colon

This is perhaps the most difficult punctuation mark to use successfully. It signifies a longer pause and a completer break in the thought than does a comma. Very often it is therefore a substitute for a full stop. Mostly it is used instead of a full stop to separate two thoughts without breaking them right apart as a full stop would. It thus gives coherence to two thoughts that are separate yet closely related. Here is a more detailed account of its uses.

(i) In antithetical sentences, to separate the contrasted statements:

e.g. She is very plump; I am very thin.

(ii) Between co-ordinate clauses unconnected by a co-ordinate conjunction, especially if the second is explanatory

of the first and it is better not to make a new sentence of it:

e.g. I saw Mrs. Smith yesterday; she is a dear.

(iii) To separate a succession of main clauses when they are all aspects of one idea:

e.g. The lane was dark; the bushes rustled; the wind whispered.

(iv) To separate main clauses joined by a co-ordinate conjunction, when you wish to show that the idea joined on is distinctly another idea although connected with the former:

e.g. I met Mrs. Smith yesterday; and tomorrow I shall visit her sister.

Normally, however, co-ordinate conjunctions are preceeded by a comma or by no mark at all. The general rule is, the more outstanding you wish to make the fact that follows your co-ordinate conjunction, the heavier the punctuation before it. Notice the increasing emphasis in the following sentences. Try to explain just what the difference in effect is.

I pressed the button and the bell rang.
I pressed the button, and the bell rang.
I pressed the button; and the bell rang.
I pressed the button. And the bell rang.

(v) To separate items in certain lists:

e.g. Expand the following: B.A.; B.Sc.; M.O.H.; K.C.

(vi) To save repetition when a number of items follow the same verb, especially if some of them are contained in long phrases or clauses:

e.g. You can get there by going down the street you see on your left; by turning right at the Post Office and then following the main road; by taking a tube to Charing Cross; or by mounting a 176 bus.

A. Insert semi-colons where required in the following sentences.

1. I came I saw I conquered.
2. I have made up my mind to go back I shall not stay long.
3. I have never caught such a large one it weighed over five pounds.
4. Every house was destroyed every family was homeless.
5. Some think Bacon wrote Shakespeare's plays but they are wrong.
6. I hate cricket I love tennis.
7. In prosperity our friends know us in adversity we know our friends.
8. Neither of us spoke we merely waited in silence to see what would happen.
9. Use these words in sentences of your own: journalese journalist journalism.
10. Anger is one of the sinews of the soul he that wants it has a maimed mind.
11. The Director is the key man in the production his assistants contribute only according to his will.
12. The work of the Director is characterised by thinking in filmic pictures by imagining events in that form in which, composed of pieces joined together in a certain sequence, they will appear on the screen by considering real incidents only as material from which to select separate characteristic elements and by building a new filmic reality out of them.

B. Punctuate the following in as many ways as you can justify.

1. I could not go out as I had a bad cold.
2. I could not go out I had a bad cold.

3. He hoped very hard to be there in time but it was in vain.
4. I raised my gun and the bird disappeared.
5. She sang like a bird in the forest.

166. Précis

Précis these passages:

1. That punctual servant of all work, the sun, had just risen, and begun to strike a light on the morning of the thirteenth of May, one thousand eight hundred and twenty-seven, when Mr. Samuel Pickwick burst like another sun from his slumbers, threw open his chamber window, and looked out upon the world beneath. Goswell Street was on his right hand—as far as the eye could reach, Goswell Street was on his left; and the opposite side of Goswell Street was over the way.

(Reduce to twenty words.) CHARLES DICKENS

2. In early times, as the reader of Homer knows, piracy was thought rather a respectable trade. "Are you a merchant," somebody asks quite politely, "or are you making your livelihood by raiding upon the coasts?" In these early days, when Phoenicians and Greeks first ventured far along barbarous coasts, it seemed not to matter very much whether they made five hundred per cent. in barter with the natives, or simply took away what they could find, without paying for it at all. But what strikes us as very curious is that even in civilised and historical days, this great immorality in condoning robbery and even murder on the highways of the sea never met with the stern reprobation it deserved.

(Reduce to one third its length.)

3. Nothing can alter the effect of the Unfinished Symphony. I have heard it played by a superb orchestra, by a moderate orchestra, by an amateur orchestra; under

Colonne, under Mengelberg, under Richter, under Steinbach, under Wood (order alphabetical), under an energetic but limited enthusiast, under a gentleman who was evidently making the best of a bad job. I have heard it with every detail perfect, the strings exquisite and poignant beyond belief, the oboe concentrating in its lament the secular sorrow of humanity. I have heard it with a gross and exasperating exaggeration of the rallentandos. I have heard it with the wood-wind out of tune, and the drum making wild shots at his part and finally abandoning it in despair. But at every hearing the thing itself stands out indubitable, apart from and above any varieties of interpretation. (Reduce to one third.)

(*The Promenade Ticket*) A. H. SIDGWICK

167. Adverb Clauses of Extent

Consider these sentences:

Gwendoline is as tall *as her brother is.*

Gwendoline is taller *than her brother is.*

In the former sentence the clause, "as her brother is", tells us the extent to which Gwendoline is tall. In the latter sentence the clause, "than her brother is", tells us the extent to which Gwendoline is taller. They modify the adjectives "tall" and "taller", respectively. Only adverbs modify adjectives. Therefore these clauses are adverb clauses of extent (or degree).

Adverb clauses of extent can also modify adverbs, as will be seen from these sentences:

Nicholas worked as hard *as Gwendoline did.*

Nicholas worked harder *than Gwendoline did.*

The former adverb clause of extent modifies "hard" and the latter "harder".

Notice that the verb in adverb clauses of extent is often understood. When you analyse a sentence you must supply

any such understood verb. The above sentences could quite well have been written as follows:

Gwendoline is as tall as her brother.
Gwendoline is taller than her brother.
Nicholas worked as hard as Gwendoline.
Nicholas worked harder than Gwendoline.

Analyse these sentences into clauses:

1. The symphony was not as long as we had expected.
2. He was not as musical as his brother was.
3. The prelude was as gay as August bank-holiday.
4. It was lighter than a piano concerto usually is.
5. The trumpeter played more energetically than was good for him.
6. He could strum as heartily as the next.
7. No one was more unhappy than he.
8. He said that nothing so rapidly fertilizes the brain as the mere asking of questions.
9. Although his conducting of the symphony was brilliant, he was personally avoided as rigorously as a leper.
10. He could not believe the assertion that in time he would find more enjoyment in Beethoven than he now found in Strauss.

168. Corrections

Rewrite these sentences more wisely.

1. A pessimist is a person who is never happy unless he is miserable.
2. Effie and Elsie are so much alike that one cannot tell them apart, unless they are together.
3. After twice committing suicide, Cowper lived till 1800.
4. A barricade was erected in the street to keep back the retreating mob.

5. Artificial restoration is used to restore anyone who is only just dead.
6. Lyle entered Parliament in 1592 and sat there till 1606.

169. Reproduction

In the Tunnel

I.

Didn't know Flynn—
Flynn of Virginia—
Long as he's been 'yar!
Look 'ee here, stranger,
Whar hev you been?

II.

Here in this tunnel
He was my pardner,
That same Tom Flynn—
Working together,
In wind and weather,
Day out and in.

III.

Didn't know Flynn!
Well, that is queer;
Why, it's a sin—
To think of Tom Flynn—
Tom with his cheer,
Tom without fear—
Stranger, look 'yar!

IV.

Thar in the drift,
Back to the wall,
He held the timbers
Ready to fall;
Then in the darkness
I heard him call:
"Run for your life, Jake!
Run for your wife's sake!
Don't wait for me!"
And that was all
Heard in the din,
Heard of Tom Flynn,
Flynn of Virginia.

V.

That's all about
Flynn of Virginia.
That lets me out.
Here in the damp—
Out of the sun—
That 'ar derned lamp
Makes my eye run.
Well there—I'm done!

VI.

But, sir, when you'll
Hear the next fool
Asking for Flynn—
Flynn of Virginia,
Just you chip in,
Say you knew Flynn;
Say you've been 'yar.

BRET HARTE

A. Read through several times this free conversational verse. When you are sure you understand what the narrator is trying to say, rewrite the whole of it in prose as it might have been spoken in the course of a conversation in *England*. Avoid all Americanisms, and see that you retain no rhyming jingles. You are allowed wide scope; but as far as possible you should make it the direct speech of the narrator.

B. Now make an account of the incident as if you were reporting it just after it happened, for a newspaper. Make at least three paragraphs of it:

1. Report of the main facts of the accident.
2. Eye-witness account.
3. Some comment on the bravery of the man.

170. Verse

1. Without altering the order of the words, rewrite the following passage from a poem by Louis Untermeyer as a stanza of eight lines. There is one imperfect rhyme. Which is it?

What nudity as beautiful as this obedient monster purring at its toil; those naked iron muscles dripping oil, and the sure-fingered rods that never miss? This long and shining flank of metal is magic that greasy labour cannot spoil; while this vast engine that could rend the soil conceals its fury with a gentle hiss.

2. Dear Art comes top of list;
I give a sigh;
The teacher says, of course,
I do not try.

Beginning with the above quatrain, write in the same style a poem on "My Report".

171. Speech Training

A. Then Orpheus lifted his harp, and crashed his cunning hand across the strings: and his music and his voice rose like a trumpet through the still evening air: in to the air it rushed like thunder, till the rocks rang and the sea; and into their souls it rushed like wine, till all hearts beat fast within their breasts. CHARLES KINGSLEY

B. Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

WALT WHITMAN

C. A Symposium This is work for a group who must work together to present, from as many points of view as possible, a review of the question of "Having a Hobby". The following speeches might be given by individual members of the group.

1. why every one should have a hobby
2. an outline of the different types of hobbies
3. outdoor hobbies
4. indoor hobbies
5. profitable hobbies
6. instructive hobbies
7. helpful hobbies
8. my hobby (several speeches perhaps)

Chapter 18

THE CINEMA

Someone once said that when people go to the cinema they leave their critical senses at the box-office. If we do that we are missing half of the fun and most of the point of a film. If we understand the ideas upon which a film is built and the art of the technicians by which those ideas are put across, we can have a fuller enjoyment, for we can help to create the film as we watch it; we can appreciate the triumphs—or failures—of art. We then become qualified to criticise.

Every film has a basic idea or theme behind it. And every theme is propaganda for something. Perhaps it is propaganda for the British Navy, for gangsterdom, for wine, women and song, for American prosperity, for Soviet courage, or for the abolition of unnecessary poverty. What matters is the worthwhileness of the propaganda. A film which merely glorifies gangsterdom adds little to human progress and happiness and can hardly be considered very worthwhile. A film, on the other hand, that glorifies some aspect of human courage will, other things being equal, prove much more worthwhile.

Few people can be interested by courage as an abstract quality. It has to be made real for us. Usually the theme is given this reality by being expressed through a story or plot, which must in a film have all the virtues of the interesting continuity, balance, clarity and unity associated with any good play or novel. It is through the summation of the detailed attitudes or outlook of the plot that the main theme finds its expression.

These detailed points must therefore be in harmony

with the main theme and, like it, they must in themselves be worthwhile. They should contribute to human understanding and progress rather than hinder them antisocially. The excitement of gangsterdom is permissible, so long as the anti-social quality of gangsterdom is not held up as something desirable. Frivolous gaiety may be introduced, but it should not be presented as the be-all and end-all of living, as it so frequently is presented. Life can be made exciting and romantic provided it is not permanently distorted. For there can never be much human progress if we distort things by pretending the world is very much better than it actually is. Thus the attitude of a film to the grimmer side of life cannot be worthwhile if it glosses it over, since that only confirms us in our backwardness. Nothing deplorable should be treated approvingly. The introduction of gangsterdom, war, idle luxury, of slums, unemployment, poverty, and their accompanying misery, crime and disease, should not leave the audience complacent, but should if anything inspire them with a determination to end them. Similarly, throughout the plot the attitude to people should be to try to make them understandable. There should be no cheap fun made of foreigners, of old people, of young people, of the sincere devotees of a cause, and so on. Human progress depends upon our being able to understand one another at home and abroad, and the refusal to portray people understandably on the films can only impede this.

The plot with all its detailed events and attitudes is written up in a special way for the film director, and so becomes the scenario, the type-written script from which the director works.

The director has to translate this scenario into film language. The novelist works in the written word; the film director works in pictures, in visual movement. The pictures may be supported by speech, sound, and colour,

but primarily the film is a pictorial art. So that when we reduce the elements of film making to their bare essentials, we find that the film maker's material is celluloid film with its photographic images of people and things in action, and his tools are the camera, microphone, recording equipment, and editorial scissors and film cement.

We have time here to deal with only the main points about these elements of film making. Let us begin with one of the most important: acting. Ernest Lindgren has summed up the matter very neatly in a pamphlet on Film Appreciation, issued by the British Film Institute:

"The work of the film-actor", he says, "may be usefully compared with that of the stage-actor. The latter relies principally on his voice; in order to be observed in a large auditorium his gestures must be exaggerated and even stylised; he is fortified by the sympathy of his audience, and his work is probably easier and creatively more self-satisfying in the moment of its actual performance. The film actor does not rely primarily on his voice, but equally upon gesture and action; moreover, his movements must be less than life-size rather than more, subtle and suggestive instead of exaggerated; his performance is to a marked degree discontinuous, and in certain close-up shots he may not be even fortified by the presence of the character or characters he is supposed to address: his performance in any shot will be conditioned in its final effect by its association in editing with other shots; thus the film-director has far greater control over the contribution made by his actors than has the stage producer, and in some cases can even employ successfully (as the Soviet directors at one time preferred to employ) ordinary people rather than professionals."

Next comes camera work. Here we quote two Americans, Helen Rand and Richard Lewis, who go to the heart of the matter when they say:

"We should all understand that the techniques of photography are used to make us feel exactly as the director and camera man wish us to feel, not just to see what they saw in the making of the picture. When we are in the dark room of a theatre, they have us under their control. Take, for example, what would seem a small detail—the angle from which a camera takes a picture. It can determine our attitude towards characters; it can strengthen our likes and dislikes. In a picture of Patrick Henry the camera was on a level with his face when he began his famous speech; he spoke to us directly and with a sincerity that made us think with him. The camera then made us look down upon the loyal aristocracy of England who could not appreciate his speech. They look silly. Then the camera focussed on the intelligent, serious faces of the more poorly dressed Colonists who understood the speech. The camera made us look up at a higher and higher angle as Patrick Henry proceeded. By the time he was saying, 'Give me liberty or give me death', he was towering above us, a symbol of conviction and strength. We were ready to go with him to make the Revolution. This is the way the camera angle can determine our attitudes."

The use of sound has become more complicated since the introduction of talking pictures. This is what Ernest Lindgren says about its general use:

"Although sound film, like picture film, can be cut and rejoined, editing of the sound track is effected mainly by means of the re-recording panel. This enables several sound-tracks, each of which has been recorded separately (one, for example, of dialogue, one of street noises, one of a car skidding), to be recorded simultaneously (each one regulated by a separate volume control) on to a final track. By manipulating the volume controls the recordist is able to mix from one sound to another, and to vary the

volume relationships of several sounds which are to be heard at the same time.

"Sound in films may either appear as a natural part of the action (*e.g.* when a door is slammed and the bang is heard) or it may be obviously super-added (*e.g.* when a ship sails into harbour after a storm to the accompaniment of joyous background music)."

A special comment must be made on the use of dialogue, and for this purpose we again quote from Rand and Lewis who are of the opinion that:

"In the British studios more consideration is given to dialogue than to any other aspect of film-making. To my mind dialogue is relatively unimportant. If I want to hear good dialogue, I can turn on the radio.

"This emphasis on dialogue contradicts the basic principle of the film, which must always be the communication of emotion through the eyes by pictorial effect. The three components—pictorial effect, acting, and dialogue—should be well-balanced in the good picture; otherwise the effect will approximate to a photographed stage play. A film story should be written especially for the screen.

"The adaptation of a stage play is unlikely to succeed, as dialogue is almost bound to receive undue emphasis at the expense of the visuals. The picture will become slow and heavy. In other arts the same principle is true. Music written for the organ cannot be played successfully by the violin. Every art has its own technique, its own media of expression."

The use of settings and make-up and the work of the special effects department, with its dissolves, fades and other optical devices, is too involved to set forth here. The pupil must read up for himself what contribution these have to make to the success of the film.

The director having done his best to translate the

scenario into pictures that will express the theme behind the scenario, will have to build them into a unity that reproduces the unity of the plot pictorially; for achieving unity through a pictorial medium is very different from achieving unity through a word medium. There are countless orders in which shots can be arranged or contrasted to convey the desired effect. One very important effect is achieved through montage, by juxtaposing two shots so that their meaning when combined in the mind of the audience is different from their meaning when taken separately and added together. Thus a candle and barrel of gunpowder when shot separately mean something quite uninteresting, but if the shots are combined in the audience's mind by a rapid juxtaposition the meaning changes to one of fearful alarm. All of this arranging by means of scissors and film cement is called film-editing, and upon it depends the final effect of the film considered as a finished whole.

If we have followed the film-maker to the end we shall be able to understand the art he employs to entertain and fortify his audience. We shall be better able to decide what is effective and what ineffective on the screen, and we shall be able to trace the effectiveness back to the art of the film-maker's medium. We shall be in a real position to give an intelligent opinion upon the film's successes and failures. Then and then only have we a right to pass a verdict.

172. Comprehension and Discussion Questions

1. Why is it important to be familiar with the technique of film-making?
2. How should one regard propaganda in a film?
3. How is the theme of a film made interesting?
4. Along what lines would you criticise the plot of a film?

5. What criterion would you use in judging characte portrayal in a film?
6. What is the scenario?
7. What kind of art is that of a film?
8. What are the main differences between film-acting and stage-acting?
9. In what way can the camera affect our emotional attitude? Show how this is part of the film's power as propaganda.
10. Distinguish between natural sound and super-added sound.
11. Why do Rand and Lewis consider that great emphasis on dialogue contradicts the basic principle of the film?
12. Why do they think that the adaptation of a stage play is unlikely to succeed?
13. What is montage?
14. Explain the function of film-editing.

173. Composition

Having understood the art behind the making of a film, we are now in a position to criticise the film. A straightforward and thorough criticism of a film will deal with the points set out below, though it should be noted that newspaper reviews are rarely so complete:

A. The worthwhileness of the theme.

B. The interest and unity of the plot, and its suitability to put across the theme.

C. The techniques used by the director to put across pictorially the plot and theme:

1. casting and acting
2. camera work
3. sound effects, including use of dialogue
4. settings, costumes, make-up, properties

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D. Entertainment value of finished film:

1. emotional satisfaction
2. intellectual interest
3. final verdict

Choose any recent film and attempt a criticism of it along the above lines.

174. Punctuation

Rewrite the following in properly punctuated form.

so far back as 1833 w g horner an english mathematician invented or at least described an apparatus called the zoetrope or wheel of life which gave to pictures an appearance of vivid movement it consisted of a hollow cylinder with a number of slots cut round its upper part round its lower part inside was arranged a series of drawn pictures showing successive stages in the movements of a galloping horse a walking man or other moving object when the cylinder was rotated and one peeped through the slots which came round in rapid succession as though they were one slot the horse seemed to be galloping or the man walking this was due to each picture of the series impressing the eye for only a moment and the whole set becoming merged into what seemed to be one picture combining the successive positions of the legs and body so creating the illusion of motion

175. General Knowledge

1. Who are these?

Michael Redgrave	Charlie Chaplin
Noel Coward	Danny Kaye
C. A. Lejeune	Eisenstein
Alfred Hitchcock	Sir Michael Balcon
W. G. Horner	Arthur Rank

2. Find out what each of these terms means:

extras	a sequence
a double	a still
featured player	a wipe
a stand-in	the sound track
projected background	cutting
a scenarist	montage
camera angle	a cut-back
a close-up	projector
a dissolve	credit titles
a fade-in	a documentary
a frame	British Film Institute
a shot	the auditorium

176. Vocabulary

1. Write out the meanings of the following words, and then use each one to fill one of the blanks in the piece below:

populous 1	potential 4
popular 7	precede 2
poise 3	proceed C
pose 10	practical 8
potent 9	practicable 5

In a —— area like London, crossing the street must be —— by a wary glance in all directions. The jay walker is apt to find himself suddenly —— between life and death. As this kind of person is numerous, London traffic is a —— cause of frequent accidents. So it is not —— to allow high-speed driving, and traffic is obliged to —— at a crawling pace. This legal requirement is perhaps less —— with motorists concerned only with the —— business of driving, than with pedestrians, who see a —— argument in its favour, —— the question, why should a minority of motorists be allowed to endanger the safety of the great majority of people?

2. Form verbs from the following nouns:

terror	mobility	system
unity	stupidity	provision
sympathy	minimum	substance
identity	peace	habit
author	simplicity	vice

177. Figures of Speech

We have seen that whenever a figure of speech has been used effectively it has done two things. It has made the meaning more vivid by arresting the reader's attention; and it has always done this without introducing any inappropriate note that would leave a confused impression. These two things can sometimes be done by loading one's observations with an apparent contradiction. Consider this, for example:

He picked out a little noiseless noise among the leaves.

The contradiction of "noiseless" and "noise" makes the reader sit up and think alertly, with the result that he is made to appreciate vividly the extreme quietness of the noise. The writer has achieved his purpose.

When one part of speech is made to seem to contradict another in this way, we are said to use *oxymoron* (from two Greek words meaning "pointedly foolish").

Sometimes a whole statement may appear contradictory in meaning, either of itself or of commonly accepted opinion. For example:

I am never less alone than when alone.

On closer observation we discover that this makes quite important sense: an intelligent person finds valuable company in his own thoughts. The writer in expressing himself by a contradiction has made us think harder and see more vividly the truth of what he has to say.

When a statement is seemingly absurd, but on closer

observation is found to be well-founded, we call it a *paradox* (from two Greek words meaning "contrary to opinion").

Sometimes paradox and oxymoron, and also antithesis are made use of to create a very terse, pithy saying. These sayings which are like proverbs, but have not such long popular standing, are called *epigrams* (a Greek word meaning "inscription"). They need not, however, call in the help of any other figure of speech to achieve their effect. Here are some examples:

(i) Work is the curse of the drinking classes.
(ii) A pacifist is a militant non-combatant.
(using oxymoron)
(iii) Language is the art of concealing thought.
(using paradox)
(iv) He who can, does; he who cannot, teaches.
(using antithesis and paradox)

Distinguish between oxymoron, paradox, antithesis and epigram in the following:

1. Their trueness was most traitorous, and their deceit most loyal.
2. He who goes against the fashion is himself its slave.
3. Life is a question without an answer; death is an answer without a question.
4. The more I see of men and women the more I respect my dog.
5. He received him with the familiar deference shown by an old retainer.
6. Repartee is insult in evening dress.
7. He is consistently inconsistent in his work.
8. All public praise is private friendship; all public detraction is private hate.
9. I am not young enough to know everything.
10. A living death was in each gush of sounds.

178. Précis

Précis these passages:

1. He began his reply by making bold to remark that his absence from the scene of the unfortunate accident prevented him from giving a considered and deliberate opinion on the circumstances that had contributed to the unhappy injury to the persons concerned in that regrettable and lamentable affair. (Reduce to fifteen words.)

2. A knowledge of how a film is made will help one to form a just estimate of the relative importance of the various credit titles at the beginning of each film, which are of such great importance to the discriminating filmgoer. The habit of impatiently ignoring these is so common that one is bound to state (what would be too obvious to need stating in connection with any other form of human achievement) that anyone who has not begun to distinguish the functions of the principal technicians in a production, and to know the names of the chief of them, is in no proper position to advise others in their film-going, or even wisely to plan his own.

(*Film Appreciation*) ERNEST LINDGREN

3. If the audience is conscious of the music to the extent of liking or disliking it—if it isolates it and considers it apart from the other elements—it follows that the creation as a whole lacks the degree of perfection it would possess if all the elements were in harmony. It may not be the fault of the music. Perhaps the picture itself fails to interest the audience; in which case it is natural for the audience to fasten its attention upon an individual element and consider it critically; but if all the elements be blended perfectly, the audience not only would remain unaware of the merits and demerits of the music, but would not be conscious that there was music.

WELFORD BEATON

179. Clauses and Phrases

In order to achieve a smooth transition from each single picture to the next slightly different picture, the screen is blacked out for one forty-eighth of a second while it is replaced. Thus for one-half of the time an audience is seeing a film it is sitting in total darkness without knowing it. If we estimate the number of man-hours spent in the British cinema each week as seventy-five million, over thirty-seven million of them are spent in seeing nothing. If the camera cannot lie the projector can. The sound track, however, is continuous. This should act as a deterrent to readers who were contemplating asking for half their money back.

(*Film*) ROGER MANVELL

The items below appear in this order in the extract above. Pick them out and give their function.

1. adverb phrase of time
2. adverb clause of time
3. an adjective clause that splits the main clause in two
4. adverb phrase of place
5. adverb clause of condition
6. a participial phrase doing work of adverb of manner
7. a simple sentence
8. adverb phrase of manner
9. adjective phrase
10. gerundial phrase acting as object

180. Verse

A. Without altering the order of the words, rewrite the following as quatrains.

1. Now, in the twilight, after rain, the wet black street shines out again; and, softening through the coloured gloom, the lamps like burning tulips bloom.
2. On the rim of the world the lightnings play, the

heat-waves quiver and dance, and the breath of the wind is a sword to slay and the sunbeams each a lance.

3. When morning glimmered, a great ship dropt gliding down the shore. John Winter coiled the anchor ropes among his mates once more.
4. But they my troubled spirit rule, for they controlled me when a boy; they bring me sorrow touched with joy, the merry merry bells of Yule.

B. Write stanzas with the following rhyme endings. Choose your own line length in 2, 3, and 4.

1. *Ballad Quatrain*

———
. . . deed
———
. . . heed

2. *Iambic Quatrain*

. . . den
. . . whole
. . . gentlemen
. . . roll

3. *Iambic Quatrain*

. . . rise
. . . day
. . . away
. . . skies

4. *Iambic Quatrain*

. . . rise
. . . eyes
. . . face
. . . place

5. *Limerick*

. . . Clyde
. . . died
. . . box
. . . socks
. . . ride

181. Speech Training

Why, who makes much of a miracle?
As to me I know of nothing else but miracles,
Whether I walk the streets of Manhattan,
Or dart my sight over the roofs of houses towards the sky,

Or wade with naked feet along the beach just in the edge
of the water,
Or stand under trees in the woods,
Or talk by day with any one I love,
Or sit at table at dinner with the rest,
Or look at strangers opposite me riding in the car,
Or watch honey-bees busy round the hive of a summer
forenoon,
Or animals feeding in the fields,
Or birds, or the wonderfulness of insects in the air,
Or the wonderfulness of the sundown, or of stars shining
so quiet and bright,
Or the exquisite delicate thin curve of the new moon in
spring;
These with the rest, one and all, are to me miracles,
The whole referring, yet each distinct and in its place.
To me every hour of the light and dark is a miracle,
Every cubic inch of space is a miracle,
Every square yard of the surface of the earth is spread
with the same,
Every foot of the interior swarms with the same.
To me the sea is a continual miracle,
The fishes that swim—the rocks—the motion of the
waves—the ships with men in them,
What stranger miracles are there?

WALT WHITMAN

Chapter 19

THE RADIO

One of the most reliable measuring sticks of human progress is the extent to which the quality of living in the mass of the people is improved. This quality of living is best seen in the essentially human function of intellectual pursuits and emotional behaviour. In bringing a heightened quality of living of this sort to the individual, the radio can play a tremendous part. Whereas a full life in the past was possible only to the very well-to-do, with the help of the radio much has been brought within the reach of everyone.

Radio is of the people. It is a popular institution in the original sense of that adjective. The primary duty of the B.B.C. is therefore to keep in the closest touch with the democratic demand. Yet at the same time it has the further duty of leading the people to that full life for which it is the instrument, so that it must not pander to base weaknesses and reduce standards to a low dead-level. As Hilda Matheson has pointed out in her little book on the radio: "Broadcasting may spread the worst features of our age as effectively as the best; it is only stimulating, constructive and valuable in so far as it can stiffen individuality and inoculate those who listen with some capacity to think, feel and understand."

We can see radio fulfilling this constructive purpose very clearly in respect of the popular appreciation of music, in which a great revolution has already been brought about by the wireless. The French composer Darius Milhaud has aptly remarked upon the change in these words:

"The pioneer work of broadcasting has laid the foundations of a liking for music, and the liking is now developing

into a need. Instead of emptying the concert halls and replacing personal attendance by arm-chair listening, radio is sending a new public flocking to the concert box-office. The microphone has brought into existence a new musical community. The more advanced section of that community are now conscious of the barrier which the microphone cannot help setting up between living performances and listener. It is the musician's job to satisfy the growing need for direct contact with music."

This is only what wireless has done for music. It is doing something similar for very many of man's other essentially human activities: for drama, poetry, politics, news, the short story, art, science and the intelligent discussion of ideas in general. And if it be retorted that the popularisation of these things has not been the popularisation of the real thing but of something distorted from the original by being subjected to the broadcasting medium of expression, then we have our reply. It is this. We grant that a play broadcast is not the same as a play staged, but would point out two things to offset this. In the first place the wireless is steadily perfecting itself as a special medium on its own, so that before long a broadcast-play, although different from a stage-play, will be perfectly satisfying in its own right. Then in the second place, by bringing radio plays to the millions, the radio is stimulating an interest in the subject of drama generally, and sending new audiences to the theatre, just as it is sending new audiences to the concert-hall. This argument can of course be extended in a similar way to all the other aspects of broadcasting. The radio is awakening the deeper interests of the people.

But besides justifying itself by this contribution to the fuller and more abundant life of the people, radio has the more specific function of over-riding limitations of space and breaking down class barriers. Since it is a possession

open to every one alike, it serves to unite everyone into one great brotherhood. As John Fulton and C. R. Morris have said in their book, *In Defence of Democracy:*

"If society is to be democratic it must have some common life: the various groups and sections within it must be capable of understanding one another, of having some sympathy with one another: they must have a strong feeling that what they have in common is out of all proportion more important and more fundamental than that in which they differ."

Thus, if radio can help people to pull together better, avoiding friction and misunderstanding, it is still further helping them along the path to greater life. The radio is an invaluable instrument for human progress.

182. Comprehension Test

1. What is the general human service that the radio can render?
2. State what other services it can render
   (*a*) mentioned towards the end of the essay
   (*b*) to be suggested by yourself.
3. How is the radio a truly popular institution?
4. Explain in your own words how broadcasting can be constructive.
5. How has it proved constructive in respect of serious music in particular?
6. What is meant by "the broadcasting medium of expression"? In what fundamental way does the medium differ from any other?
7. What, therefore, would be the main difficulties of writing a broadcast play?
8. Why is the radio invaluable to an age of democracy?
9. By studying the opening paragraph and the concluding one, explain how this essay may be said to come full circle.

10. Pick out the topic sentence in the first and second paragraph, and explain how in either case the rest of the paragraph is a development of the topic sentence.
11. Make an outline of the essay by summarising each paragraph in a sentence.
12. What is the purpose of the two quotations used in the essay?

183. Vocabulary

1. Write out the meanings of the following words, and then use each word to fill one of the blanks in the passage below.

punctual	prophecy
punctilious	prophesy
principal	refectory
principle	refractory

It is dangerous to ——, yet it seems likely that the —— will prove a —— feature of the new factories. Indeed communal feeding at places of work is not so much a —— as a necessary —— of planning for the new world. Some critics are strangely —— in questioning the moral right of any planner to enforce such an idea. They even suggest that it would be so resented by the workers as to put them into a —— mood. These critics are quite mistaken. The truth is, if the food is good and the feeding arrangements are pleasant and efficient, the workers are most —— in their attendance at such communal meals, and go away highly satisfied.

2. Form nouns from the following verbs:

publish	absorb	embody
elevate	conspire	justify
descend	obey	crucify
ascend	officiate	serve
prohibit	prophesy	suppose

184. Word Derivations

We will remind you that by means of prefixes and suffixes some English words have been built up from parts of Latin words that have never on their own been borrowed as English words. Thus from the Latin verb venio, ventum: I come, the following words have been built: advent, circumvent, convene, convener, convent, convenient, contravene, event, invent, prevent. Now hunt out as many words as you can that are built up from the following Latin words. A start has been made for you.

ago, actum (I act)—agent, actor . . .
clamo, clamatum (I shout)—clamour, proclaim . . .
curro, cursum (I run)—current, incur . . .
facio, factum (I make)—factor, infect . . .
jacio, jectum (I throw)—object, eject . . .
mitto, missum (I send)—admit, promise . . .
moveo, motum (I move)—mover, motion . . .
porto, portatum (I carry)—porter, importation . . .

185. Punctuation

By varying the punctuation, show how the meaning of each of the following can be changed:

1. Gentlemen take no interest in them
2. A hundred people whispered the President
3. Why mother exclaimed Margaret I don't know
4. I will not speak about it at your peril
5. The woman was joking half an hour after her husband died
6. I hear that Mr. Skinflint paid his butcher the other day a most unusual form of compliment
7. He built the house when he had finished he was tired
8. What do you think I work for nothing and pay for the pleasure of it
9. The customers I know are important

186. Reported Speech

Rewrite the following as reported speech:

Some young elephants leap playfully through the jungle. One of them slips and slides on his back down a small incline for thirty yards, knocking down a few trees on the way. Coming to a halt, still on his back and wagging his big head with laughter, he sees something small moving on the ground. "What are you?" he says, in a mirthful voice.

"I'm a mouse," says the little thing in squeaky tones.

"Aren't you small?" says the elephant.

"Well, I've been very ill," replies the mouse.

187. Précis

Make a précis of one third the length of the following passage:

It is not the diversity, but the depth of knowledge that constitutes education. To know one thing wholly is to be educated. People talk lightly of a "University of the Air", although a university implies every kind of cultural influence that broadcasting is not. If you can imagine a person isolated from the rest of the world and given no education except what can be got from broadcasting, can you imagine what his mind would be like? For hours every day he would be receiving a mass of miscellaneous education passing him as swiftly as the landscape passes the eyes of the traveller by train. If something interests him, he cannot dwell on it, or go back to it and have it repeated and explained; while he is still trying to ponder its meaning new facts and new information are being thrust before his notice; nothing can take root or ripen; nothing can be given more emphasis or importance than anything else. Such education would be but a blur of miscellaneous information. But, fortunately, the people who listen to

broadcasting in England have other sources of information and education, and it is to them that broadcasting may afford so valuable a supplement to such education as they have. (*Shall I Listen?*) FILSON YOUNG

188. Reproduction

Below is an excerpt from the Diary of Samuel Pepys. Notice that part at least of it is written in that abbreviated form of writing peculiar to diaries. Rewrite the excerpt as you might have written it in your own diary. Then rewrite it as a story that your father might tell one of his friends.

Took up my wife, and to Islington with her, our old road, but before we got to Islington, between that and Kingsland, there happened an odd adventure: one of our coach-horses fell sick of the staggers, so as he was ready to fall down. The coachman was fain to 'light, and hold him up, and cut his tongue to make him bleed, and his tail. The horse continued shaking every part of him, as if he had been in an ague, a good while, and his blood settled in his tongue, and the coachman thought and believed he would presently drop dead; then he blew some tobacco in his nose, upon which the horse sneezed, and, by and by, grows well, and draws us the rest of our way, as well as ever he did; which was one of the strangest things of a horse I ever observed, but he says it is usual. It is the staggers.

189. Figures of Speech

Pick out the figures of speech and explain their effect.

1. While an author is yet living, we estimate his powers by his worst performance; and when he is dead, we rate them by his best.
2. Those who cannot remember the past are condemned to repeat it.

3. What a piece of work is a man! . . . And yet, to me, what is this quintessence of dust?
4. Man is a make-believe animal—he is never so truly himself as when he is acting a part.
5. There are names written in her immortal scroll, at which fame blushes!
6. The road of excess leads to the palace of wisdom.
7. Amusement is the happiness of those that cannot think.
8. In prosperity our friends know us; in adversity we know our friends.
9. The more careful a woman is about her face, the more careless she is about her mind.
10. A spoilt child never loves its mother.

190. Clause Analysis

Analyse into clauses. Name the kind of sentence.

1. Professor Pear has stressed the extent to which wireless has stimulated a sensitive awareness to beautiful speech.
2. A film is viewed with the body of the theatre in darkness, so that the visual attention of the spectator is not distracted from the screen.
3. A good many painters, whose work is exhibited among the distractions of a picture gallery, would give a great deal for such a perfect setting.
4. A century ago our fathers educated a small class for leisure, and the mass of the population they educated for work; but today we have to educate a whole society for leisure.
5. The B.B.C. has inclined to timidity and respectability, and, because it has sought to avoid offence all round, it has gained few enthusiastic advocates.
6. Because it has a unique appeal to the quick-thinking technical mind of our industrialised twentieth-

century society, the film has absorbed into its factories men and women who have become technicians, executives and actors, and who are not satisfied with the crass emotionalism of the normal film.

191. General Knowledge

Find out who or what the following are or were:

Frederick Grisewood
Broadcasting House
Sir Thomas Beecham
Sir Henry Wood
Wilfred Pickles
Commercial Broadcasting
The Epilogue
A "catswhisker"
Jimmy Edwards
Promenade Concerts
Group Listening
B.B.C. Advisory Committee on Spoken English
Listen with Mother
Hallé Concerts
Head of the Third Programme
Columbia Broadcasting System
Val Gielgud
International Broadcasting Union
The Director-General
"The Listener"

192. Composition

Here are some suggestions for subjects:

1. The ideal radio programme
2. Description of the most interesting item you have ever heard broadcast
3. Radio voices
4. Radio personalities

5. The enrichment of life by radio
6. The place of the radio in schools
7. Will television drive out the radio?
8. Group listening
9. Radio drama and stage drama
10. The future of broadcasting

193. Verse

A. THE OLD BRIDGE AT FLORENCE

Taddeo Gaddi built me. I am ——, **a**
Five centuries old. I plant my foot of —— **b**
Upon the Arno, as Saint Michael's own **b**
Was planted on the dragon. Fold by fold **a**
Beneath me as it struggles, I —— **a**
Its glistening scales. Twice hath it overthrown **b**
My kindred and companions. Me alone **b**
It moveth not, but is by me controlled. **a**
I can —— when the Medici **c**
Were driven from Florence; longer still —— **d**
The final wars of Ghibelline and Guelf. **e**
Florence adorns me with her jewelry; **c**
And when I —— that Michangelo **d**
Hath leaned on ——, I glory in myself. **e**

H. W. LONGFELLOW

1. Fill in the blanks with single words suitable in meaning, dignity, rhythm and rhyme.
2. Scan the last two lines.
3. Name the metre.
4. This is a sonnet. What is the octave? What the sestet?
5. What figure of speech is employed throughout?
6. Try to write a sonnet of your own, using the above as a model. Notice that the rhyme scheme can vary. It is suggested that you make some other inanimate

object tell its proud little story: *e.g.* the school clock, the school gate, a text book, a games trophy, the front door, the knocker, a violin, a cricket bat, a neighbouring bridge, a diving board, No. 10 Downing Street, etc.

B. Write this out as a sonnet of fourteen lines. Give the rhyme scheme, and scan the first four lines.

It is not to be thought of that the Flood of British freedom, which, to the open sea of the world's praise, from dark antiquity hath flowed, "with pomp of waters, unwithstood," roused though it be full often to a mood which spurns the check of salutary bands, that this most famous Stream in bogs and sands should perish; and to evil and to good be lost for ever. In our halls is hung armoury of the invincible Knights of old: we must be free or die, who speak the tongue that Shakespeare spake; the faith and morals hold which Milton held.—In everything we are sprung of Earth's first blood, have titles manifold.

WILLIAM WORDSWORTH

194. Speech Training

A. Each successive means of wider communication seems to have evolved in answer to some need in the developing world. Speech must have become necessary when ideas grew beyond primitive needs, and required expression more varied than gesture could supply. Writing must have accompanied the growth of social groups, of priesthood, of leadership, and the dawn of literature and speculation. Printing was the medium through which the Renaissance knowledge and spirit were spread abroad, and heralded the birth of what we call the modern world. Broadcasting and other forms of electrical communication have sprung up to meet the urgent requirements of a world which must perish unless

it can devise an organisation capable of expressing its human and economic unity. The need for rapid interchange of news and views, for familiarizing each country with the ideas and habits of all other countries, and above all the need for an education which may fit men and women, literate and illiterate, for the complicated world of to-morrow—all these needs should find in broadcasting an instrument marvellously fitted to serve them.

(*Broadcasting*) HILDA MATHESON

B. Science comforting man's animal poverty
and leisuring his toil, hath humanised manners
and social temper, and now above her globe-spread net
of speeded intercourse hath outrun all magic,
and disclosing the secrecy of the reticent air
hath wove a seamless web of invisible strands
spiriting the dumb inane with the quick matter of life.
Now music's prison'd rapture and the drown'd voice of truth,
mantled in light's velocity, over land and sea
are omnipresent, speaking aloud to every ear,
into every heart and home their unhinder'd message,
the body and soul of Universal Brotherhood.

(*Testament of Beauty*) ROBERT BRIDGES

C. Another Symposium A group will this time present a full picture of "Stamp Collecting". The group should see that the whole subject is covered without duplication. Speeches might be on such aspects as:

1. general value as a hobby
2. making a start
3. using a catalogue
4. buying stamps

(see also overleaf)

5. selling and exchanging
6. keeping the album
7. specialising
8. perforations
9. rarities, etc., etc
10. summing up

Chapter 20

TEST (5)

195. Give a single word to convey each of the following:

wishing to do good (b . . .)
the action of covering with a liquid
artificiality of manner (a . . .)
communicating disease by contact
capable of coming into being (p . . .)
make into a system
room used for meals, especially in a monastery
(to) act in some official capacity (o . . .)
discord arising from difference of opinion (d . . .)
disinclined or unwilling (a . . .)

196. Form one or more nouns in -sion or -tion from each of the following:

affect	provide	pretend
except	pervert	impel
absorb	justify	deride

197. Pick out and explain the effect of all the figures of speech in the following:

1. The road was a ribbon of moonlight over the purple moor.
2. There is a tide in the affairs of men
   Which, taken at the flood, leads on to fortune;
   Omitted, all the voyage of their life
   Is bound in shallows and in miseries.
3. Do that good mischief which may make this island
   Thine for ever.
4. But far more numerous was the herd of such
   Who think too little and talk too much.

5. You can fool all the people some of the time, and some of the people all the time, but you cannot fool all the people all the time.
6. The prince soon found that this was one of the sages whom he should understand less as he heard him longer.

198. Précis these passages:

1. I will venture the remark, if I may be permitted to offer a personal and individual opinion on the matter, that the pedestrian ought, in all justice and as a point of fairness between one person and the next, to be protected against the reckless propulsion of mechanically driven vehicular traffic along the highroads of this precious stone set in a silver sea, this fair and liberty-loving land which we are proud to call our native country.
(Reduce to about fifteen words.)

2. If wives go out to war work (even part-time) and shops close early and fuel must be saved, and professional domestic help can't be found for love nor money, one pair of hands can't cope with everything. Another and masculine pair has to take a turn with the washing-up and the cooking, the sweeping and the tidying. Most of them do it with a very good grace.

But here's something they may not quite appreciate. It's not for the duration only! Husbands will have to help in the house, in every average-income and well-regulated house, from this day forward. The thin edge of the wedge is in.

Up on the high peg at the back of the kitchen door goes a masculine coat and a masculine dignity, and now at last we'll know what it means to share our homes with a real partner. We'll both be happier for it, and the world, especially about the kitchen sink of an evening, will be a much brighter place.

ANNE BLYTHE

199. Paraphrase this verse into every-day prose:

Dreary lay the long road, dreary lay the town,
Lights out and never a glint o' moon:
Weary lay the stragglers, half a thousand down,
Sad sighed the weary big Dragoon.
"Oh! if I'd a drum here to make them take the road again,
Oh! if I'd a fife to wheedle, 'Come, boys, come!
You that mean to fight it out, wake and take your load again,
Fall in! Fall in! Follow the fife and drum!' "

(*The Toy Band*) SIR HENRY NEWBOLT

200. Paraphrase this passage on punishment in the Grammar School of 1612.

In this correction with the rod, special provision must be had for sundry things. That when you are to correct any stubborn or unbroken boy, you may be sure with him to hold him fast; as they are enforced to do, who are to shoe or tame an unbroken colt. To this end appoint three or four of your scholars, whom you know to be honest, and strong enough, or more if need be, to lay hands upon him together, to hold him fast, over some form, so that he cannot stir hand nor foot; or else if no other remedy will serve, to hold him to some post (which is far the safest and free from inconvenience) so as he cannot anyway hurt himself or others, be he never so peevish. Neither that he can have hope by any device or turning, or by his apparel, or any other means, to escape. Nor yet that any one be left in his stubbornness to go away murmuring, pouting, or blowing and puffing, until he show as much submission as any, and that he will lie still of himself without any holding.

JOHN BRINSLEY, 1612 (spelling modernised)

201. Milton was more than a dreamer. From an early age he trained himself for the career of poet more sternly than any other man. Yet when duty bade him forsake this career he did not hesitate. He served Cromwell so diligently that he lost his sight by over-work. The fact that he knew the meaning of action is reflected in *Paradise Lost*, which was written in his blindness. This epic poem everywhere shows a belief in what we might call the will to act.

From the above passage pick out:

1. a simple sentence
2. an adverb clause of extent
3. a noun clause in apposition
4. a noun clause governed by a preposition
5. an adverb clause of result

202. Rewrite the following as a sonnet of fourteen lines. Give the rhyme scheme, and scan the last three lines.

Milton! thou shouldst be living at this hour: England hath need of thee; she is a fen of stagnant waters: altar, sword, and pen, fireside, the heroic wealth of hall and bower have forfeited their ancient English dower of inward happiness. We are selfish men: O! raise us up, return to us again; and give us manners, virtue, freedom, power. Thy soul was like a star, and dwelt apart; thou hadst a voice whose sound was like the sea, pure as the naked heavens, majestic, free; so didst thou travel on life's common way in cheerful godliness; and yet thy heart the lowliest duties on herself did lay.

Chapter 21

ADVERTISEMENTS

Advertisement plays a tremendous part in our everyday lives. Even though we may sometimes resist its direct appeal, it will often capture us in the end. If the appeal is repeated often enough it will usually achieve its object of leaving us emotionally uneasy, wondering whether we oughtn't to buy for the sake of making sure, for the sake of looking like other decent people, for the sake of scoring over someone else, and so on. And as likely as not, before long the emotional disturbance will send us into the shop—to make sure.

As Messrs Leavis and Thompson have said in their informative book, *Culture and Environment*, "Advertisers do not spend millions a year on advertisement for nothing. . . . The advertising expert, guided by years of carefully recorded and tabulated experiment (there are Schools of Advertising), sets 'scientifically' to work to get a given reaction out of the public he has in mind, concerning the relevant characteristics of which he has something like exact knowledge. He devises his appeal in the confidence that the average member of the public will respond like an automaton. Yet the ways in which the common types of appeal work are very obvious; and it would be easy, if the attempt were made through education, to train up a public that, fully aware of the buttons that are being pressed, would smile at the idea of responding automatically."

That is roughly the purpose of this Chapter. An educated person is not a mere automaton. We must therefore try to understand how advertisements "get at us", so that we can intelligently resist when desirable. The methods

have been conveniently summed up for us by The Institute of Incorporated Practitioners in Advertising, whose statement we have slightly abridged.

"It is, of course, a well known fact that a large proportion of human action is due to some emotional stimulus. It is not surprising, therefore, that the skilled creator of advertisements when appealing to the general public, as opposed to members of a trade who want simple statements of fact, frequently bases his plan of campaign on an emotional appeal. Thus, if you look through any representative advertising medium, whether newspaper or periodical, you will find that there is scarcely a human emotion in the whole gamut which is not plucked at, adroitly, by one or other of the advertisers.

"Fear, for instance, is a great salesman. 'If you died tomorrow . . .!' suggests the insurance advertisement, appealing to every man's concern for his family's security. The appeal to vanity is scarcely less potent. A great mass of advertising which sells soaps and toilet creams uses it to the exclusion of all other appeals. Furniture makers, shoe manufacturers and makers of heating appliances often base their appeal on the love of comfort. The growing regard for hygiene in the past few years has caused a great increase in the number of advertisers who base their appeal on love of health rather than on fear of illness. The appeal to the desire for more leisure is another which has grown in popularity with the changing times. It is exemplified principally in the advertisements for washing powders, vacuum cleaners and modern cooking apparatus. The chubby, sprawling infant who never fails to evoke a response in the mind of a normal woman, the home shown through the engagement ring, with its equally universal appeal, both pluck at the maternal instinct.

"Humour in advertising is another form of emotional appeal, but one which needs to be used with discretion.

Its advantages are that it quickly establishes a warm contact between the advertiser and the reader and that it lends itself to the making of unusually attractive advertisements: its disadvantage is that, unless very carefully handled, the impression of the humour which remains in the reader's mind obliterates any recollection of the product advertised."

203. *A.* 1. Summarise this in the form of a generalisation with seven illustrations. (Here illustrations are the main point.) Even in continuous prose it should not take more than thirty words.

2. Add to your list of particular methods these additional ones, and you will have a fairly full list of the weapons wielded by advertisers: desire to conform (fear of being unconventional); fear of being thought inferior; desire to be thought very superior (snobbishness); desire to succeed.

B. We may now ask ourselves why advertisers go to these lengths. What is advertising for? The official reply is that "Modern advertising justifies itself economically by its function of bringing knowledge of desirable merchandise to the consumer".

Consider this advertisement:

FOUR OUT OF EVERY FIVE men and women over thirty suffer from Capillary Atymosis, which turns the hair grey in a single night. There may be no visible signs—yet . . .

But the wise take no risks. A bottle of ANTATYNO used according to the simple instructions will ensure complete immunity . . .

1. What emotion does this bluntly appeal to?
2. This particular emotion is one we all try to avoid. How does the advertisement seek to create it where it does not exist?

3. Do in fact four people out of every five turn grey in a single night?
4. Can the general public be expected to understand the meaning of Capillary Atymosis? Why is such a difficult technical term used?
5. Now give two ways in which the advertisement is unfair.
6. Do you consider that this advertisement will bring "knowledge of desirable merchandise" to the majority of the people likely to respond to it?
7. Does this example of modern advertising justify itself in the official way?
8. Find in any current magazine an advertisement that makes a similar appeal.

C. Some years ago a certain proprietary brand of health salts was lavishly advertised, with such startling results that the proprietor made a vast fortune. The difference between them and Epsom salts was negligible; yet they were sold at about thirty times the price of Epsom salts, which are very cheap and not a proprietary article.

1. In view of their exorbitant price and the existence of Epsom salts at $\frac{1}{30}$ price, was this "bringing knowledge of desirable merchandise to the consumer?"
2. Epsom salts are quite as desirable in themselves as these proprietary health salts and, in view of their price, much more desirable. Why were they not advertised?
3. What was the real motive behind the advertising of the proprietary health salts?
4. Did this example of modern advertising justify itself in the official way?
5. "No sales policy is permanently beneficial that has its roots in deception." Is this always true?
6. "The trade-name is a priceless ingredient for which

we are willing to pay a fancy price." Comment upon this from the point of view of (*a*) the consumer (*b*) the seller.

D. To guard the public against deceptive advertising, a non-profit-making organisation called the Consumers' Association Limited has been formed. Members pay £1 a year to belong. It states that its sole purpose is to give accurate factual information about the goods and services you buy. This is done by independent testing and appraisal and the publication of the results in their bulletin *Which?*

Consumers' Association has tested and appraised the various brands of aspirin, for example, and come to the conclusion that "extravagant claims for aspirin should be completely disregarded: it will not 'cure' colds and influenza . . . and no brand can do anything more than its competitors. . . . All aspirin—whatever else it may be called as well—is essentially the same thing: acetylsalicylic acid. . . . The only material differences are in price. . . . The best value for money is therefore unbranded aspirin tablets B.P."

1. If the makers of aspirin tablets, sold under branded names and costing considerably more than unbranded aspirin tablets B.P., suggested in their advertisements that their product especially could cure influenza or rheumatism, would you believe them or the Consumers' Association testers? Give reasons.
2. Suggest two kinds of deception that Consumers' Association could guard its members against.
3. How could children in science or cookery classes test the relative value of the different brands of goods their mothers buy—electric kettles, soap, etc?

E. Not all advertisements are as deceptive as the ones we have dealt with. Many advertisers have worthwhile goods

to sell—to the people who really need them. What we have to investigate now are the methods used to advertise such goods. We must consider whether advertisements merely bring knowledge of the goods to the consumer, or whether they also try to trick consumers into buying things they don't really need or can't really afford.

Consider this advertisement for hair cream:

All SUCCESSFUL men have their hair groomed with SHEENOIL.

1. Does the advertisement bring any real knowledge about the hair cream, apart from that it exists?
2. Does it prove the quality of the hair cream by facts or by an unprovable assertion?
3. What emotion does it appeal to?
4. What effect may it have in time upon the (unsuccessful) man who has decided that it is healthier not to use any dressing for his hair? Why?
5. What effect may it have upon the (unsuccessful) man who has till now found some other hair cream perfectly satisfactory? Why?
6. What effect may it have upon the (unsuccessful) man who can't really afford haircream anyway?
7. Officials of the Advertising Industry claim that advertising brings "knowledge of desirable merchandise to the consumer". Criticise this claim in respect of the above advertisement.
8. Advertisements "use words to point to the response they are meant to evoke, rather than to any facts". Does this one?
9. Modern advertising seeks "to make the reader emotionally uneasy, to bludgeon him with the fact that decent people don't live the way he does". How does this apply to the present advertisement?
10. Much advertising is bent upon "inducing people

to buy what they do not want, and to want what they should not buy". Illustrate this from your answers to the preceding questions.

F. Here is another advertisement:

Relief from RHEUMATISM in less than one week thanks to—BETTA SALTS. (There follows a letter from a woman testifying as to her cure by Betta Salts.)

1. What basic emotion does this play upon?
2. Because cure followed the taking of the salts, is there any proof that the salts were the cause of the cure? (Note: "We cannot point to one definite cause until all other adequate causes have been eliminated" —R. W. JEPSON.)
3. What generalisation is this advertisement trying to establish in readers' minds?
4. Even allowing that this woman was cured by the salts, why must we assume that the generalisation is a false one? (Note: Vendors of panaceas and quack remedies seek to prove their efficacy by reference to the number of so-called cures they have effected; but they forbear to mention, or do not care to find out, in how many cases fatal results ensued, or no results at all—R. W. JEPSON, *Clear Thinking*, p. 23.)
5. The medical world admits that it has no cure for rheumatism, though it offers various ways of easing it. In how many ways therefore does this advertisement depart from complete honesty?

G. Examine this advertisement·

IT'S A LIFE

The book for the discriminating few

(150th thousand)

1. What is the main emotion this appeals to?

2. What is the secondary emotion appealed to? and how is it a contradiction of the main one?
3. How is the wary reader first put on his guard and then made frankly contemptuous by this advertisement?

H. Repetitive advertising. Make a note of advertisements you have seen on television and posters, in newspapers and periodicals, which you consider come under this heading.

1. "Repetition is Reputation". Apply this to the advertisements you have listed.
2. "Aim the rifle well, and you get a nice clean hole that does the trick." In what sense is this true of these advertisements?
3. Hitler once said that it didn't matter what sort of lie you told; so long as it was repeated loudly and often enough, the people would in the end come to believe it. Point to the danger of this in repetitive advertising.
4. What is the purpose behind repetitive advertising? Is it merely to give knowledge?
5. Does it give *any* factual knowledge?
6. Is it a trick to make profit from a human weakness? Support your opinion.

I. We have seen that advertisements, sometimes trivially, sometimes seriously, have departed from the function attributed to them officially by the Advertising Industry "of bringing knowledge of desirable merchandise to the consumer". We have probably censured them for so doing. Yet no one will deny that if advertisements stuck to that function they would do a valuable service for the modern community. Their legitimate and useful function is to keep us informed about desirable merchandise, in

which we shall have to include service, ideas, meetings—not to push them down our throats when we are off our guard.

Some modern advertising does, of course, fulfil this legitimate function. Many classified advertisements give knowledge only, whether of goods for sale, places to stay at, theatres to visit. Much of the advertising done by Government Departments in war time could be considered of this kind, too. It can use appeals, but they should be to our nobler emotions, rather than to emotions of fear, snobbery, aggressiveness; and no falsification or deception should be allowed. There is no reason why this kind of advertising should not be every bit as interesting as the unpleasant forms of deceptive advertising.

1. Collect examples of what you consider to be legitimate and useful advertising.
2. In what directions might this kind of advertising be usefully extended?
3. Why is it not extended to these other things? What should be done to make possible the advertising of desirable things?

J. We are now in a position to conclude that although modern advertising would justify itself, a good deal of it at present does not justify itself, by bringing knowledge of desirable merchandise to the consumer. In other words, the official justification for advertising is itself a deceptive piece of advertising. It tries to persuade us that modern advertising is a good thing, and it uses a trick to do so. In saying that modern advertising would be justified if it brought knowledge of desirable merchandise to the consumer, it states it in such a way that the unwary reader is made to believe that all advertising does in fact do this.

1. Rewrite the official justification (see Section **203**, *B*) in a more honest way.

2. Then write a paragraph describing the legitimate function of advertising, and showing how far modern advertising fulfils this function.

204. Composition

The following, apparently originating somewhere in the advertising industry, was inserted as an advertisement in the daily press. Study it carefully, and observe that its deception derives mainly from its giving only one side of the picture. Rewrite the paragraph so as to give your own view of the inconvenience of all advertisements disappearing, and then add a second paragraph to give the other side of the picture, showing the advantage of certain types of advertisements disappearing. Write a short concluding paragraph to sum the matter up.

If every 'advert.' suddenly dropped out of your newspaper—wouldn't it be peaceful? Or would it? You would still know a lot about things that make trouble for people on the other side of the world, but you'd know a great deal less about things that save trouble for you at home. You'd see pictures of all sorts of jolly places waiting to be visited, but you wouldn't be a whit wiser about how to get there yourself or where to stay when you arrived. You might discover what it costs to build a liner, but you'd search in vain to find out the price of a cake of soap. Yes—a paper without advertisements would be just *too* peaceful.

205. Vocabulary

Write out the meanings of the following words and use each one to fill one of the blanks in the passage below:

momentary
momentous
mutual
common
notorious
famous
observance
observation
official
officious

The dog was as much attached to the blind man as the blind man was to the dog. This —— friendship became widely known. So —— was it in later years that, in one man's ——, large crowds would gather to watch them walking through the park. Spectators so readily gave way to them that one might have supposed it to be an —— of some local law. A certain council ——, however, a park attendant, —— for his highhanded and —— ways, once tried to abolish the crowds by barring to the general public the path taken by the two walkers. His success was but ——. Within a very short time the public had completely ignored his arbitrary regulation. This victory was considered to be for the —— good of the spectators and the man with his dog, and was hailed as a —— event.

206. Verse

Rewrite the following as a stanza of nine lines. Give the rhyme scheme, and note variations of metre.

They sat them down upon the yellow sand, between the sun and moon upon the shore; and sweet it was to dream of Fatherland, of child, and wife, and slave; but evermore most weary seem'd the sea, weary the oar, weary the wandering fields of barren foam. Then someone said, "We will return no more;" and all at once they sang, "Our island home is far beyond the wave; we will no longer roam."

207. Précis

Reduce this advertisement to about thirty words.

Up and down the world, wherever you go, you will find that proverbial wisdom prescribes the wine of the country as the best drink of all. And what could be more logical than to assume that men will thrive best upon the fruits of the self-same land that bore them?

Here in Britain our native wine is beer, brewed from the finest barley-malt, with hops, sugar and yeast. This, as befits our climate, is a mild, luxurious, and heartening beverage; as apt to restore the body that a bleak north-easter scourges as to quench the parching thirst of summer—as grateful in the sunshine of June as in December's firelight.

When next you drink a glass of beer, give a thought to the elements that went to the brewing of its amber contents. Barley-malt for digestion, hops for appetite, sugar for energy, yeast for vitality. What could there be more wholesome? What more indeed could the body or the heart of man desire? Rejoice then in the good liquor that our honest forefathers did use to drink of—the wine of our country—beer!

(This might also be examined as an advertisement. What proportion of the hops and barley is really British? To what extent is the sentimental uplift of the style false? See *Between the Lines*, by Denys Thompson, p. 110.)

208. Punctuation

Phrasing is largely a matter of punctuation. In this prologue, Quince in his nervousness gets the phrasing all wrong. Re-punctuate it to make sense.

If we offend, it is with our good will.
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider, then, we come but in despite.
We do not come as minding to content you,
Our true intent is. All for your delight
We are not here. That you should here repent you,
The actors are at hand, and by their show
You shall know all that you are like to know.

SHAKESPEARE

209. Figures of Speech

Identify the figures of speech embodied in the following sentences. Study them carefully; then use each as a model for one of your own:

e.g. You could imitate the epigram of No. 9 thus: The cars that we call old crocks were once the latest models.

1. He had a puny body, but a mighty heart.
2. I am a native of Farnham, a town of no small repute.
3. A footballer thinks with his feet.
4. A man often repents that he has spoken, but seldom that he has held his tongue.
5. None but blockheads copy one another.
6. Good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly.
7. We may be willing to tell a story twice, but never to hear one more than once.
8. To generalise is to be an idiot.
9. The religions we call false were once true.
10. Oaths are the fossils of piety.

210. Reproduction

Study these lines from Chaucer. When you understand what they are all about, do two things: (*a*) rewrite them in modern English with the same rhythm and rhyme scheme, and (*b*) rewrite the passage in straightforward modern prose.

> Tak any brid, and put it in a cage,
> And do all thyn entente and thy corage
> To fostre it tenderly, with mete and drinke,
> Of allé deyntees that thou canst bethinke.
> And kepe it al so clenly as thou may;
> Although his cage of gold be ever so gay,
> Yet hath this brid by twenty thousand fold,
> Lever in a forest that is rude and cold

Gon eté wormes and swich wrecchednesse,
For ever this brid wol do his bisinesse
To escape out of his cage, if that he may;
His libertee this brid desireth ay.

CHAUCER

211. Non-finite Parts of the Verb

It will help us to distinguish clauses from phrases if we revise our notions about non-finite parts of the verb. We have learnt that a clause must contain a finite verb whilst a phrase cannot. Yet a phrase can contain a *non*-finite part of the verb. Consider this sentence:

Their Uncle, waving good-bye, turned back into the house.

"Waving" is a part of the verb (a present participle) but it is a non-finite part: that is, it is not limited by a subject, but is used as an adjective to describe "uncle". Hence, "waving goodbye" is not a clause but a phrase, and the whole sentence is a simple one.

It will be observed, therefore, that a non-finite part of the verb functions primarily as another part of speech and only secondarily as a verb. Thus:

The present participle functions primarily as an adjective:

e.g.: We saw a tramp *lying* by the road side.

The past participle, too, functions primarily as an adjective:

e.g.: We saw a tramp *exhausted* by the heat.

The gerund (or verbal noun) functions primarily as a noun:

e.g.: Tramps do not like *working* for a wage.
Working for a wage is anathema to tramps.

The gerundial adjective (gerund used as an adjective) functions primarily as an adjective:

e.g.: He brought a *walking* stick. (meaning a stick for walking, for it is not really a stick that walks)

The infinitive usually functions primarily as a noun:

e.g.: *To know* thyself is the hardest thing of all;
He claimed *to know* all the answers.

Sometimes the infinitive functions primarily as an adverb:

e.g.: She swanked *to draw* attention to herself.

Each of the non-finite verbs in the above examples introduces a phrase and not a clause. In these particular examples there is only one finite verb in each sentence; so they are all simple sentences.

A. Pick out and identify the non-finite verbs in each of these sentences. Explain their function.

1. A singing canary is often very valuable.
2. A canary is valuable for its singing.
3. We listened to the canary singing merrily.
4. I should like to sing as tunefully as that canary.
5. The caged bird looked unhappy.
6. To cage a bird is sometimes a cruelty.
7. Personally, I dislike caging wild birds of any sort.
8. The cruelty of caging wild birds has been sung by the poet Hodgson in a delightfully simple little lyric called "Stupidity Street".
9. They found the cage at the bottom of the garden, broken open by a thief who came in the night.
10. A swimming bath is a possession of which every school would like to boast.
11. After advertising for lodgings, I hurried to catch the train already waiting in the station.
12. I object to wasting time through your having no reading book.

B. Analyse the sentences in Ex. *A.* into clauses.

212. Speech Training

When you're lying awake with a dismal headache,
and repose is taboo'd by anxiety,
I conceive you may use any language you choose
to indulge in, without impropriety;
For your brain is on fire—the bedclothes conspire
of your usual slumber to plunder you:
First your counterpane goes, and uncovers your toes,
and your sheet slips demurely from under you;
Then the blanketing tickles—you feel like mixed pickles—
so terribly sharp is the pricking,
And you're hot, and you're cross, and you tumble and toss
till there's nothing 'twixt you and the ticking.
Then the bedclothes all creep to the ground in a heap,
and you pick 'em all up in a tangle;
Next your pillow resigns and politely declines
to remain at its usual angle! . . .
You're a regular wreck, with a crick in your neck,
and no wonder you snore, for your head's on the floor,
and you've needles and pins from your soles to your shins,
and your flesh is a-creep, for your left leg's asleep,
and you've cramp in your toes, and a fly on your nose,
and some fluff in your lung, and a feverish tongue,
and a thirst that's intense, and a general sense
that you haven't been sleeping in clover:
But the darkness has passed, and it's daylight at last,
and the night has been long—ditto ditto my song—
and thank goodness they're both of them over!

(*Iolanthe*) W. S. GILBERT

Chapter 22

LITERARY CRITICISM

Since barbarism has its pleasures it naturally has its apologists. There are panegyrists of war who say that without a periodical bleeding a race decays and loses its manhood. Experience is directly opposed to this shameless assertion. It is war that wastes a nation's wealth, chokes its industries, kills its flower, narrows its sympathies, condemns it to be governed by adventurers and leaves the puny, the deformed, and unmanly to breed the next generation.

Internecine war, foreign and civil, brought about the greatest set-back which the life of reason has ever suffered; it exterminated the Greek and Italian aristocracies. Instead of being descended from heroes, modern nations are descended from slaves; and it is not their bodies only that show it. After a long peace, if the conditions of life are propitious, we observe a people's energies bursting their barriers; they become aggressive on the strength they have stored up in their remote and unchecked development. It is the unmutilated race, fresh from the struggle with nature (in which the best survive, while in war it is often the best that perish), that descends victoriously into the arena of nations and conquers disciplined armies at the first blow, becomes the military aristocracy of the next epoch and is itself ultimately sapped and decimated by luxury and battle, and merged at last into the ignoble conglomerate beneath. Then, perhaps, in some other virgin country a genuine humanity is again found, capable of victory because unbled by war. To call war the soil of

courage and virtue is like calling debauchery the soil of love. (*Little Essays*) GEORGE SANTAYANA

Criticism. This is a piece of noble prose in which the writer, having stated the view that war is biologically useful, roundly condemns it as a shameless assertion. Not content with this general attack he goes on in a second paragraph to show more specifically why he considers that war has had a generally evil effect on man, rounding his whole argument off by a counter assertion that brings his point home with a smack.

It is a serious subject he is dealing with, and he has treated it with strong feeling tempered with dignity. However aggressively the point is made, he does not stoop to mere abuse: the argument is well reasoned from start to finish. There comes through his words the indignation of a man who is hitting out hard but has himself well under control.

How does he make his hitting tell? His command of language is his first help. He is able to wield strong words gracefully. In keeping with his dignity of manner, they are noble words, sometimes with a classical ring to them, as with "propitious" and "unmutilated"; yet they are never ponderous but always carefully chosen to achieve his aggressive purpose. Then, because he is writing forcefully, he seems rather lavish with his words, using them in repetitive devices, such as "puny, deformed and unmanly", or "sapped and decimated by luxury and battle". But this gives him emphasis and is all to good purpose.

There is something emphatic, too, about the directness of his use of figurative language. The metaphor of "a people's energies bursting their barriers" goes straight to the point, leaving an image that, having no blurred edges, does its work neatly. Equally forthright and vivid is the picture of an unmutilated race descending victorious

into the arena of nations. Equally emphatic too in its directness is the parenthetical antithesis drawing the contrast between the good of man's struggle against nature and the evil of man's struggle against man.

The author wields another weapon of contrast in his sentence construction. There is an effective change from short to long. The topic sentence of the first paragraph stands out by its brief directness: "Experience is directly opposed to this shameless assertion." There follows a long sentence that works up to a climax of reasons why this is so. We feel that the writer, having made a calmly terse assertion, has allowed his indignation to mount to the roof tops to shout it out. At the opening of the second paragraph his indignation has come back to earth, especially with the pointedness of "it exterminated the Greek and Italian aristocracies". Then, beginning with "After a long peace", there follow two long sentences that seem to roll down through the ages, to deposit warring man in "the ignoble conglomerate beneath". A very quiet sentence is placed next to emphasise the force of what has gone before and the smacking conclusiveness of the final sentence.

Only once does the writer falter. Where he says, "and it is not their bodies only that show it", he descends to a cynical joke against his fellow-men that is quite uncalled for. It is quite alien to the dignity of his general bearing and serves no useful purpose: it is cheap. But apart from this Professor Santayana's prose is nobly emphatic.

213. Now carefully study the passages below and attempt criticism of one of them along the lines of the one above.

Here are some points that you should cover:

(i) General subject matter
(ii) Tone in which it is treated, and its purpose
(iii) How effects are achieved: language, illustrations,

figures of speech, contrasts, sentence and paragraph construction, unity

(iv) Shortcomings

(v) Final verdict on its effectiveness

1. It is an elementary principle of aeronautics that the minimum speed needed to keep an aeroplane of a given shape in the air varies as the square root of its length. If its linear dimensions are increased four times, it must fly twice as fast. Now the power needed for the minimum speed increases more rapidly than the weight of the machine. So the larger aeroplane which weighs sixty-four times as much as the smaller, needs one hundred and twenty-eight times its horse-power to keep up. Applying the same principles to the birds, we find the limit to their size is soon reached. An angel whose muscles developed no more power weight for weight than those of an eagle or a pigeon would require a breast projecting for about four feet to house the muscles engaged in working its wings, while to economise in weight, its legs would have to be reduced to mere stilts. Actually a large bird such as an eagle or kite does not keep in the air mainly by moving its wings. It is generally to be seen soaring, that is to say balanced on a rising column of air. And even soaring becomes more and more difficult with increasing size. Were this not the case, eagles might well be as large as tigers and as formidable to man as hostile aeroplanes.

(*Possible Worlds*) PROFESSOR J. B. S. HALDANE

2. At this time the blood-drenched soil of Europe was receiving a downpour such as it had never known before. Along a narrow zone, whose serpentine form was continually changing, bending and straightening itself, its width swelling and contracting like living muscle, a zone that stretched from the Arctic to the Black Sea, hordes

of men were experiencing terror and slaughter and mutilation on so vast a scale that the mind can, at first, only see it as something "historical", a huge process in which nothing separate, nothing humanly individual can be discerned, only results in terms of casualty lists and the names of places lost or captured. But of the many tons of human flesh that each day were torn to pieces and drained of life, every fragment had been filled with a furious longing to survive, every fragment had known the full pain and terror and desolation of being torn from life.

Outwards from this zone poured endless floods of woe, profuse as blood, that rolled and spread, like ink upset over an atlas, swamping towns and villages and nameless countrysides. And when each of its waves had subsided a multitude of lives were left high and dry, exhausted with grief and sickened with a sense of loss.

All this was happening now, at this very time, while we got up in the morning and lay down at night and worked and ate and grumbled and went on existing, all this was in the atmosphere (the same air, you would think, that sustained us) the air that God knows how many millions of those other human beings continually breathed in and exhaled and that must, sometimes surely, have blown across the Channel or the North Sea into our nostrils. And we, locked up in our stupor, lost in our false and trivial dream and our false and feeble sense of security, were not aware. No wind-borne slaughter-house stench, nor sound of weeping troubled our most meditative moments. (*The Worm's-eye View*) JOHN SUMMERFIELD

3. I got up the mountain edge and from the top saw the world stretched out—cornlands and forest, the river winding among meadow-flats, and right off, like a hem of the sky, the moving sea, with snatches of foam, and large ships moving forward outbound. And then I thought no

more, but my heart leapt to meet the wind, and I ran, and I ran. I felt my legs under me, I felt the wind buffet me, hit me on the cheek; the sun shone, the bees swept past me singing; and I too sang, shouted, World, World, I am coming! (*Pan and the Young Shepherd*) MAURICE HEWLETT

214. Précis

Make a précis of one third the length of this passage:

It is easy to show that a hare could not be as large as a hippopotamus, or a whale as small as a herring. For every type of animal there is a most convenient size.

Let us consider a giant man sixty feet high—about the height of Giant Pope and Giant Pagan in the illustrated Pilgrim's Progress of my childhood. These monsters were not only ten times as high as Christian, but ten times as wide and ten times as thick, so that their total weight was a thousand times his, or about eighty to ninety tons. Unfortunately the cross-section of their bones were only a hundred times those of Christian, so that every square inch of giant bone had to support ten times the weight borne by a square inch of human bone. As the human thigh-bone breaks under about ten times the human weight, Pope and Pagan would have broken their thighs every time they took a step. This was doubtless why they were sitting down in the picture I remember.

(*Possible Worlds*) J. B. S. HALDANE

215. Word Derivations

Hunt out as many words as you can derived from the following Latin words. A start has been made for you. Make sure the words you write down are derived from the Latin word given, by referring to a dictionary. When possible explain how the words you find are built up.

nascor, natus (I am born)—natal, nascent . . .
pello, pulsum (I drive)—compel, impulse . . .

plico, plicatum (I fold)—pliable, implicit . . .
pono, positum (I place)—exponent, position . . .
scribo, scriptum (I write)—scribble, inscription . . .
sedeo, sessum (I sit)—preside, session . . .
spiro, spiratum (I breathe)—perspire, conspirator . . .
teneo, tentum (I hold)—tenant, retention . . .
venio, ventum (I come)—convene, prevent . . .
verto, versum (I turn)—revert, adverse . . .
video, visum (I see)—provide, visor . . .
voco, vocatum (I call)—revoke, vocation . . .

216. Vocabulary

Write out the meanings of these words, and then use each one to fill one of the blanks in the passage below. Remember that a different form of the verb from the one given may be needed.

paramount
tantamount
persecute
prosecute
personnel
personal
perspective
prospective
piteous
pitiful

This —— person had been without food or shelter for many days. The few —— belongings remaining to him were tied up in a —— little bundle. He had been driven from pillar to post, —— by a Government whose —— consisted of ex gaol-birds, perverts and thugs. His —— life was not rosy. If he begged for food he would be —— for pauperism. But not to beg was —— to death. If we realise that his desperate situation was repeated all over Europe and Russia wherever the Nazi hordes had trespassed, we shall see matters in their right ——, and the better appreciate the —— importance of destroying the cause of such evil.

217. Figures of Speech

Pick out and explain the effect of the figures of speech in these sentences:

1. The stream of time, which is continually washing the dissoluble fabric of other poets, passes without injury by the adamant of Shakespeare.
2. Love is the principle of life, while fear is the death principle in us.
3. Princes have but their titles for their glories,
   An outward honour for an inward toil.
4. Pascal apologised for the length of one of his "Provincial Letters" on the ground that he had not time to make it shorter.
5. Treason doth never prosper. What's the reason?
   For if it prosper none dare call it treason.
6. Nothing is so monotonous as change.
7. Your virtues, gentle master,
   Are sanctified and holy traitors to you.
8. She is not an unpleasant woman, though her face is the document of her sordid environment.

218. Reported Speech

This is the reported version of a speech made by Mr. Winston Churchill on October 16, 1938. Give the words that he might actually have spoken.

Mr. Churchill asked whether peace, goodwill and confidence could be built upon submission to wrongdoing backed by force. He said that the question might be put in the largest form, and then asked if any benefit or progress had ever been achieved by the human race by submission to organised and calculated violence. As they looked back over the long story of the nations they must see that, on the contrary, their glory had been founded on the spirit of resistance to tyranny and injustice, especi-

ally when those evils seemed to be backed by heavier force. Since the dawn of the Christian era a certain way of life had slowly been shaping itself among the Western peoples, and certain standards of conduct and government had come to be esteemed. After many miseries and prolonged confusion, there arose into the broad light of day the conception of the right of the individual; his right to be consulted in the government of his country; his right to invoke the law even against the State itself.

219. Composition

Here are various suggestions:

1. A letter complaining of being bitten by someone's dog.
2. A letter to a friend giving an account of some totally unexpected good luck.
3. The letter you would most like to receive.
4. A letter to a friend, suggesting some novel kind of holiday you would like to spend together.
5. A letter to a friend describing your experience of ordering a "slap-up" meal and then finding you have no money on you to pay for it.
6. The sort of testimonial you would most like your head teacher to write for you on leaving school.
7. Go to sleep for a hundred years, and then describe what you find when you wake up.
8. Write the autobiography of one of these: a library book; yourself; a cart-horse; an old oak tree; the form-room blackboard.
9. A dog gets lost and is away from home for a few days. Relate its adventures as they might have been told by itself.
10. Write a story about the man who believed all the advertisements he read.

220. More Criticism

1. Criticise the following extract. What is wrong with it? Is there anything to be commended in it?
2. Rewrite it in simple modern English, avoiding all verbosity, euphemisms, poetic pretty-pretties, and pomposity.

Gentle reader, I would request thee to let imagination captivate thee, and bear me company, this lovely morning in May, in a stroll amongst Nature's finest ornaments, the feathered tribes. A warm glimmer appears in the sky, 'tis the harbinger of the glorious sun, and the Song-thrush and Blackbird leave the dense shelter of the evergreen and mount the tallest branches, to greet the rising orb with a flood of gushing music. The robin and wren have now commenced their lay; the former from yonder thorn, and the latter from the concealment of the dense and lowly bramble. The cuckoo utters its name from the blasted top of a majestic oak, for an early riser is this bird of spring. As we stroll over this field of clover the Lark springs up from its dewy bed, and, shaking the moisture from its plumage, soars on quivering wing into the azure vault of heaven, now glowing as if with gold from the rays of the rising sun. (*Rural Bird Life*) CHARLES DIXON

221. Verse

When there's work to be done a
You must go to it; b
For Time won't stay his run a
When there's work to be done, a
And if you've not begun a
You're sure to rue it; b
When there's work to be done a
You must go to it! b

A. This is an example of a triolet. It is a poem of eight lines in which the first, fourth, and seventh lines are the

same, and the second and eighth the same. The other three lines rhyme with these, making this pattern: abaaabab.

Write a triolet of your own. Here are some suggestions for starting:

1. A frosty May, a May of frost,
   A blighted countryside
2. The grass is emerald green
   The rooks are cawing
3. They pass away the time in song
   Do these on holiday

B. Continue one of the following to make a complete poem:

1. Now dogs pretend they like to fight;
   They often bark, more seldom bite
2. With cats, some say, one rule is true,
   Don't speak till you are spoken to
3. Before a cat will condescend
   To treat you as a trusted friend
4. Sure, some are sane and some are mad
   And some are good and some are bad

222. Speech Training

1. It is true the author works in a rebellious material, and that the act of writing is cramped and trying both to the eyes and the temper; but remark him in his study, when matter crowds upon him and words are not wanting —in what a continual series of small successes time flows by; with what a sense of power as of one moving mountains, he marshals his petty characters; with what pleasures, both of the ear and eye, he sees his airy structure growing on the page; and how he labours in a craft to which the whole material of his life is tributary, and which opens a door to all tastes, his loves, his hatreds, and his convictions,

so that what he writes is only what he longed to utter. He may have enjoyed many things in this big, tragic playground of the world; but what shall he have enjoyed more fully than a morning of successful work? Suppose it ill paid: the wonder is it should be paid at all. Other men pay, and pay dearly, for pleasures less desirable.
(*Letter to a Young Gentleman who proposes to embrace the Career of Art*) R. L. STEVENSON

2. You do look, my son, in a mov'd sort,
As if you were dismay'd: be cheerful, sir:
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. SHAKESPEARE

3. *Brains Trust.* This requires a Question Master and a trust of pupils to attempt answers to the questions sent into the Question Master by the rest of the class. The questions should be answered impromptu, to gain practice in this kind of speaking before an audience.

Chapter 23

TEST (6)

223. Find one word to convey the exact meaning of each of these:

that cannot be believed
not given to believing
body of people engaged, especially in public institutions
to do with birth
lasting only a moment
well known in a bad sense
stubborn and rebellious (re . . .)
make stupid
sanction or give authority to
showing appreciation of something

224. Give the negative form of:

resistible	limitable
legible	calculable
efficient	hospitable
famous	tolerable
legal	retrievable
eligible	refutable

225. Scan the following lines and comment upon the verse forms.

1. In peace there's nothing so becomes a man
   As modest stillness and humility:
   But when the blast of war blows in our ears,
   Then imitate the action of the tiger.
2. The Assyrian came down like a wolf on the fold,
   And his cohorts were gleaming in purple and gold.

3. I have no pain, dear mother, now,
   But oh! I am so dry.
   Connect me to a brewery
   And leave me there to die.
4. And this gray spirit yearning in desire
   To follow knowledge like a sinking star,
   Beyond the utmost bound of human thought.

226. Discover what is unfortunate about these sentences, and then rewrite them more wisely.

1. I shall lose no time in reading your new novel.
2. She said her sister was using her new bike.
3. The little boy was riding the donkey with a smile on his face.
4. Taking this passage as a model, write yourself on one of the following.
5. Found destitute and penniless, the old lady gave the poor man some food.
6. After a long life of public service we are grieved by the death of Mr. Blank.
7. Ten years ago I used your famous soap, and since then I have used no other.
8. She said it was time to put her foot down with a firm hand.

227. Pick out the figures of speech, and explain how each makes the utterance more effective.

1. Hope is usually a wrong guide, though it is very good company by the way.
2. The views we scoff at in others, laugh at us within ourselves.
3. There is no duty we so much underrate as the duty of being happy.
4. A boy being flogged is not so severe as a man having the hiss of the world against him.

5. Grief is a species of idleness.
6. One way of getting an idea of our fellow-countrymen's miseries is to go and look at their pleasures.
7. If a man owns land, the land owns him.
8. Society is like the air, necessary to breathe, but insufficient to live on.
9. Nowhere probably is there more true feeling, and nowhere worse taste, than in a churchyard.
10. A fool sees not the same tree that a wise man sees.

228. Punctuate the following:

1. He said that that that that I had written was not that that he liked.
2. That that is is that that is not is not is not that it it is.
3. It was but I said not and not if.
4. Through a slip perhaps he forgot to ask for the firms address. (Two ways.)
5. She said that in the long run we had won. (Two ways.)
6. It was said that the lions were killed after all. (Two ways.)

229. Analyse these sentences into clauses.

1. Unfortunately, the film critic must bear in mind that his own appreciation of the cinema is not general.
2. The ballet implies its story by music and gesture, to which music acts in the same subsidiary capacity as the sound track of the film does.
3. With the help of my wife, who does the technical continuity, I plan out a script very carefully, hoping to follow it exactly all the way through, when shooting starts. (HITCHCOCK)
4. The film-fan chooses his films with a growing sense of what he likes.
5. Sight and sound cannot of course be treated separately in a film, but the predominant sense is sight,

and, if we starve it for the sake of beautiful or witty dialogue, we shall sell the future of the Cinema to the Radio.

6. The film-fan's critical faculty is really developing when he can distinguish between good and bad photography and knows something of the technique of film-making.

230. Make a précis of each of these passages according to the instructions.

1. He fed the hungry wanderer and dispatched him singing on his way, with meat in his wallet and a coin in his purse. His parishioners when in need of money had only to repair to his study and were sure of an immediate supply. OLIVER GOLDSMITH

(Reduce by generalising to about ten words.)

2. As to the insistent detail of weather, it was about the absolute perfectitude we can remember, with genial warm sunshine tempered most agreeably by the north-western breezes. Such conditions made everyone concerned all the happier than usual; and it would be hard to match anywhere on this globe the picture of unalloyed human happiness over which that happiest dispenser of happiness, our rural dean, presided in his own Arcadian domain.

(Reduce to about twenty words. Notice the circumlocutions and illustrations.)

3. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task re-

maining before us; that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth. ABRAHAM LINCOLN

(Reduce this to one third its length. Imagine that you are making a report of it for a Minutes Book. Begin President Lincoln remarked that . . . There are four main points in this speech made at the opening of the Gettysburg Cemetery. Make sure that you know what they are before starting your précis, and then make sure that you retain none of the rhetorical repetitions of the original.)

231. 1. Attempt a criticism of the following extract.

2. Rewrite it in simple Modern English.

Pause, gentle reader, let imagination captivate thee for a brief period, and accompany me this cold and cheerless January evening into a dense and well-stocked shrubbery. The notes of the feathered tribes are sounding in all directions. The sun is just sinking behind the western hills in an ethereal sea of gold, and instinct prompts the birds to seek their resting places. The waning day is fast disappearing, and the pallid moon has commenced shedding her borrowed rays upon the scene, as night creeps up the vale.

(*Rural Bird Life*) CHARLES DIXON

Chapter 24

END OF THIRD TERM

232. *Spelling-bee* Only the Question Master may have the book open.

conscious	fulfilling	vehicle
impatience	refectory	hygiene
achievement	punctilious	proprietor
regrettable	adroit	rheumatism
inoculate	arbitrary	scintillate
absorption	illimitable	impartially
characteristics	irrelevant	unanimously
automatically	irretrievable	ascension
appliances	substitution	diphtheria
technician	unwieldy	condescension

233. Who wrote the following poems?

For the Fallen	The world is too much with us
Drink to me only	If
Westminster Bridge	The Brook
The Everlasting Mercy	The Lake Isle of Innisfree
Omar Khayyam	Kubla Khan
The Inchcape Rock	The Ancient Mariner

234. What are the Christian names of these authors?

Keats	Dickens	Shelley
Stevenson	Browning	Irving
Scott	Defoe	Pope

235. For what are the following famous?

J. M. Barrie
Benjamin Britten
Liszt
Arnold of Rugby
Thomas Hardy
Whistler
Einstein
Plato
George Stephenson
Caruso
William Blake
Garrick
Vaughan Williams
Alfred Hitchcock
Mozart
William Grace
Madame Curie
Gainsborough
Henry Irving
Ellen Terry

236. In what books do these appear?

Banquo
Sir Bedivere
Brutus
The Fat Boy
Shylock
Tupman
Cassius
Mrs. Malaprop
Macduff
Tom Sawyer

237. What do these Election terms mean?

polling centre
a constituency
a bye-election
a three-cornered contest
a straight fight
to forfeit one's deposit
election agent
declaration of poll

238. Who composed the following?

The Blue Danube
Eroica Symphony
The Hungarian Rhapsodies
Land of Hope and Glory
The Water Music
The Leningrad Symphony
The New World Symphony
Eine Kleine Nachtmusik
Overture: The Mastersingers

239. What do the following do?

Tate and Lyle
Bryant and May
Chatto and Windus
Carreras
Allen and Unwin
W. D. and H. O. Wills
Victor Gollancz
Chivers
William Heinemann
Crosse and Blackwell

240. Who wrote?

Oliver Twist
Dr. Jekyll and Mr. Hyde
Utopia
The Black Arrow
King Solomon's Mines
Modern Utopia
Tanglewood Tales
Tom Sawyer

241. What are the following?

Juvenile Court
Court of the First Instance
Probation Officer
Justice of the Peace
A Stipendiary
Court of Appeal
The Old Bailey
The Recorder

242. Give the full meaning of these abbreviations:

B.B.C.
N.U.T.
P.T.O.
R.S.V.P.
R.C.
fwd.
H.T.
Ltd.
N.B.
nem. con.
MS.
do.
C.O.D.
q.v.
per pro.
ib.
c. 1500
a/c

243. Who wrote these plays?

The Tempest
The School for Scandal
Peter Pan
Dr. Faustus
Macbeth
Pygmalion
Murder in the Cathedral
The Rivals
Major Barbara
The Merchant of Venice

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